BEETHOVEN SONATAS

VOLUME I

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Henry Lissner

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Vols. 1, 2

Ludwig van Beethoven

SONATAS

FOR

PIANOFORTE SOLO

REVISED AND FINGERED

BY

DR. HANS VON BÜLOW

AND

DR. SIGMUND LEBERT

Translations by DR. THEO. BAKER

With a Biographical Sketch of the Author by DR. TH. BAKER

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LUDWIG VAN BEETHOVEN was born at Bonn-on-Rhine, December 16, 1770. His grandfather, Ludwig van Beethoven, a native of Maestricht, was bass singer, opera-composer, and conductor at Bonn to the Elector Clemens August. Beethoven's father, Johann, was a tenor singer in the Electoral choir; he married Maria Magdalena Laym (*née* Keverich), the widow of the chief cook at Ehrenbreitstein; and Ludwig was the second child born to them.

His musical education was taken in hand in his fourth year by his father, a strict and stern master, who taught him till 1779. At eight he played the violin well; at eleven he could play Bach's "Wohltemperirtes Clavier" fluently and skilfully. His next instructors were Pfeiffer, a music-director and oboist; Van der Eeden, the court organist; and the latter's successor, Neefe. Already a notable improviser on the piano, his first published compositions, three piano-sonatas, appeared in 1781. In 1782, during Neefe's absence, Beethoven was formally installed as his deputy at the organ; in 1783, he was appointed cembalist for the rehearsals of the opera-orchestra. In 1784 the new Elector, Max Franz, made him assistant organist at a salary of 150 florins (about $63); from 1788 he also played second viola in the orchestra of the theatre and church. On a visit of a few months to Vienna, in 1787, his extraordinary ability as an extempore pianist awakened great interest, eliciting from Mozart the exclamation: "He will give the world something worth listening to!" In July his mother died; his father gave way to intemperance, gradually losing his voice; and Beethoven's home life became wretched. He found consolation in the family of Frau von Breuning, to whose daughter and youngest son he gave music-lessons; in their refined society his taste for German and English literature was quickened. About this time he made the acquaintance of the young Count Waldstein, his lifelong friend, admirer, and benefactor.

Up to 1792 he had published something over a score of compositions; in that year, Haydn, passing through Bonn, warmly praised a cantata written by Beethoven, and the Elector thereupon made up his mind to send Beethoven to Vienna, then the centre of musical Europe. Here, a member of the highest circle of artists and art-lovers, to which his native genius and letters from the Elector procured speedy admission, he found himself in a most congenial atmosphere. Besides his salary from the Elector (discontinued in 1794), and an annual stipend of 600 florins from Prince Lichnowsky, one of his truest friends and warmest admirers, his income was derived from the increasing sale of his works. He applied to Haydn for further instruction; but dissatisfied with his loose methods of teaching and angered at his lack of appreciation of compositions submitted to his criticism, Beethoven surreptitiously took lessons of Schenk, carrying his exercises, after correction by Schenk, to Haydn. This peculiar arrangement continued for a little over a year, terminating at Haydn's departure for England (January, 1794). During 1794, Beethoven had quite regular lessons in counterpoint with Albrechtsberger, whose verdict: "He has learned nothing, and will never be able to do anything properly," can hardly be called prophetic. Salieri gave him valuable hints on vocal style, and Aloys Förster contributed good counsel on the art of quartet-writing.

Welcome at all *soirées* and private *musicales* of the aristocracy, Beethoven did not play in public at Vienna until March 20, 1795, when he performed his C-major piano-concerto at a concert in the Burgtheater. In 1796 he visited Nuremburg, Prague and Berlin. Two public concerts at Prague, in 1798, made a profound impression. In the same year he met two famed piano-virtuosi: Steibelt, whose challenge to Beethoven as an extemporizer and composer resulted in his own overwhelming discomfiture, and Wölffl, a worthier opponent, with whom Beethoven associated and made music on a friendly footing. About 1800 a malady, which later resulted in total deafness, began to make alarming progress, and caused Beethoven acute mental suffering. From his entrance into Viennese society he was known as an "original"; even his genuine, sturdy independence and self-sufficiency, due at bottom to a native love of freedom and honesty, a detestation of shams, and just self-appreciation, appeared highly eccentric when contrasted with the courtier-like subservience of great musicians like Haydn and Mozart; and

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there is no doubt that he purposely exaggerated this eccentricity (he himself remarked that "it is good to mingle with aristocrats, *but one must know how to impress them*"). His genius and geniality as an artist, and his noble generosity, won the hearts of music-lovers, and caused them to condone his freaks. With increasing deafness, however, his character altered; he gradually grew taciturn, morose, and suspicious. From 1822 deafness was total, or nearly so. Besides this, when his brother Karl died in 1815, leaving a son to Beethoven's guardianship, the latter undertook the boy's bringing-up as a sacred trust; the ingratitude of this graceless nephew forms one of the saddest chapters in the great man's life.

Up to 1815, Beethoven's material welfare increased, though hardly in proportion to his social and artistic triumphs. An honored and frequent guest in the houses of art-lovers like the Princes Lichnowsky, Lobkowitz and Kinsky, the Counts Moritz Lichnowsky, Rasumovsky and Franz von Brunswick, and Baron von Gleichenstein, his bearing toward his hosts was that of an equal to equals; at the time of the Vienna Congress, as the guest of Archduke Rudolf, he met the various reigning monarchs as their peer and even (as he said himself) let them pay court to him. In 1809 Archduke Rudolf, and Princes Lobkowitz and Kinsky, settled on Beethoven an annuity of 4000 florins. Yet his growing deafness, and the sore trials incidental to the care of his nephew, caused him so much mental distress that he often thought himself on the verge of ruin, though he never really suffered want. In December, 1826, he caught a violent cold, which resulted in an attack of pneumonia; dropsy supervened, and after several unsuccessful operations he succumbed to the disease on March 26, 1827. His funeral was attended by 20,000 persons, and titled personages vied with each other in the expression of homage and regret.

While Beethoven, in choosing a conventional form—the sonata-form—as a vehicle for the expression of his thought, still belongs to the school called "classic," his methods of moulding this form were eminently unconventional; so much so, indeed, that even at the beginning of his second period (1800) the progressive "Allgemeine musikalische Zeitung" of Leipzig, though not belittling his importance, reprehends his "daring harmonies and venturesome rhythms." As for his last period (from 1815), no general appreciation of the latest string-quartets and piano-sonatas was found, even among musicians, until half a century after his death. His innovations on the formal key-scheme of his predecessors; his original elaboration of connecting links, both in thematic development and between separate movements; his fertility in incidental modulation, and the inexhaustible freshness of his rhythms, render the structure of his compositions thoroughly characteristic—typical. But his loftiest originality, whence the differences in formal construction naturally flowed, is the intensity and fervor of subjective emotion which pervades his works. It is this mood of profound subjectivity, of individual, powerful soul-expression, which most of all differentiates Beethoven's music from that of Bach, or Haydn, or Mozart, and which ushers in the era of "romantic" composition. Technically, his art of orchestration reaches a perfection in detail and a grandeur of effect before unknown; and his diversified development of the motive (melodic, harmonic, rhythmic) surpasses anything in music previous to Wagner. As specimens of what can be done in thematic treatment, his piano variations on given themes are a *ne plus ultra* of musical ingenuity. His free improvisations at the piano, which held the auditors spellbound, were developments of a kindred nature; not mere rhapsodies, but the spontaneous elaborations of a teeming imagination. He is still reverenced as the greatest instrumental composer of all times; and even in vocal music, his opera *Fidelio*, and the *Missa solemnis*, are creations of unique power. His works comprise 138 opus-numbers, and about seventy unnumbered compositions.

TH. BAKER.

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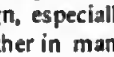
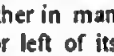
PREFACE

[The present edition includes all the Sonatas published by Beethoven during his master-period (i. e., all provided with opus-numbers). Of these, the following have been revised and edited by Dr. Hans von Bülow :—Op. 13, 26, 27, 31 (No. 3), and from Op. 53 to the end ; the remainder by Dr. Sigmund Lebert, with the coöperation of Dr. Immanuel Faisst.

The remarks which follow are from the Preface by Dr. Lebert, and are offered for the purpose of promoting a correct understanding and interpretation, on the player's part, of the musical text and of the signs employed by the editors.]

It cannot escape the attentive observer—first of all with regard to the Phrasing, the slurring or detaching of consecutive tones and groups of tones—that even in Beethoven's case much is not so exhaustively and accurately indicated as even a player who is fully master of the situation could desire. Above all, the position and length of the slurs are, in very numerous cases, by no means correct and reliable. Very often—whether it be the fault of the engraver and proof-reader, or that of the manuscript serving them as copy, and certainly not seldom, too, in consequence of the composer's hasty style of writing, as he probably did not trouble himself much about such things, that were more or less self-evident to him—the slurs are so written, that beginning and end of the note-group inclosed by them are doubtfully, or even incorrectly, indicated ; frequently several measures or several similar figures, standing in immediate succession, are marked by different slurs, although the Master had no intention of making them different ; or such a slur extends only over a certain group of notes, which are at the same time bound together, let us say, by the single or double crossbars for eighth-notes, or sixteenth-notes, although it cannot have been intended (viewed from the standpoint of strict construction) to exclude from the *legato* the note or figure following or preceding the slur ; not to mention other similar cases. The inexactness or incorrectness of such former markings of the phrasing is not infrequently plainly exhibited in their deviation from the markings employed for repetitions of the same or similar passages, these latter markings being evidently correct in some cases, and in others only partly correct, the proper readings being then ascertainable only by comparing the two. In general, however, the player has to depend wholly on his own judgment to find an interpretation conformable to the composer's intentions. This applies still more forcibly to the innumerable passages, tone-groups, and single tones for which, from the very first, no hint whatever was given whether they were to be played *legato*, *staccato*, or *mezzo staccato*, and for which, none the less, the choice of either of these modes of execution is of course anything but indifferent, and by no means self-evident to every player. We have regarded it as our office to specify, in all such and similar points, the mode of execution with all possible precision, thereby preparing the way for an appropriate interpretation characteristically contrasting the several divisions of the composition. It hardly calls for justification that, in so doing, we have now and then employed the so-called *legatissimo*, and indicated it by notes or dashes of longer duration, where it was desired to make a melodic part more prominent than the accompanying figuration, or to render an accompanying figure more sonorous, and the like; for such readings have long been recognized as recommendable under certain conditions. It might rather appear that we have overstepped our privilege of interpretation in some other cases, and, by altering a ⁀ or .... to .⁀., inserted markings decidedly at variance with the composer's explicit commands. But this procedure can hardly fail to appear justifiable in view of the fact, that the difference between our modern instruments and those of Beethoven's time, both in touch and tone, renders it impossible in certain cases to produce the prescribed perfect *legato*, or makes an actual *staccato* too sharp and short. Moreover, in Beethoven's works we also consider it advisable, in the case of holds written over notes, to indicate whether the passage to the following strain ought to be immediate, or interrupted by a rest of more or less duration; and likewise to mark those cases in which the transition from the close of one movement to the beginning of the next should be effected without interrupting the rhythm.

Furthermore, with reference to our markings of the *tone-power*, the very first question to be settled is that concerning the correct and unequivocal placing of the signs written by the composer himself; and the material point to be kept in sight, aside from a most careful regard for faithfulness to the original, was, as before, their conformity to the sense of the movement under consideration. Everyone who carefully notices such matters knows how easily such a sign, especially a *sf*, a  or  , can be shifted, either in manuscript or on the engraved plate, to the right or left of its proper position —either in respect to its beginning or end, or in its entire length;—and just such displacements may sensibly embarrass even well-trained pianists in finding out the true reading. It is also unquestionable, that a dynamic

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sign—and this same *sf* in particular—often applies to only one hand, or even to only one part on either of the staves, whereas it has been inserted by the composer, copyist, or engraver, in such a fashion between the staves, as if it were equally applicable to all the tones to be struck simultaneously. In all such places we have studiously and conscientiously weighed the composer's intentions, and insisted on having the results at which we arrived exactly reproduced by the engraver. And we were guided by the rule, that all dynamic signs intended to apply to only one hand or to a single tone, should be sent either *above* the upper staff or *below* the lower staff, or should exhibit in some other unequivocal manner (by means of an explanatory note in case of need) their appurtenance to particular notes; whereas such signs as are set between the two staves, apply equally to both.

Closely allied to the above rule is our method of marking the different degrees of tone-power in different parts progressing simultaneously. It is by no means always an easy matter for pupils, or even for finished players, and especially in Beethoven's works, to grasp the mutual relation of contrasted parts—e. g., those having the melody, or an *obbligato* counterpoint, or a single accompaniment (which latter, again, are partly of greater, partly of lesser mutual importance)—neither is it something to be quickly learned from a brief general introductory chapter, but presupposes intimate comprehension and delicate susceptibility;—and yet it is of the highest importance for a significant, pointed, or even a merely intelligent interpretation. It follows, that where we have indicated the employment of such different degrees of tone-power in several parts progressing simultaneously, either by signs or by foot-notes, such a procedure can, in our opinion, only serve as the best practicable guide to an interpretation in conformity with the manifest intentions of the composer; thus not only saving time and trouble otherwise devoted by the teacher to all kinds of explanations, but also arousing and sharpening the player's attention and discernment for similar distinctions in compositions less carefully provided with such specific directions.

In addition, there are delicate shadings within a given degree of tone-power which are often requisite, especially in Beethoven's works, without an express indication on the Master's part; and one thing or another which he found superfluous to write down, or perhaps overlooked now and again, and which we had to supply wherever practicable, to promote to the best of our ability the attainment of correct expression in the interpretation. And on the other hand, it very seldom happened that we felt obliged to change dynamic signs, which were given by former editions as original, for intrinsic reasons. With regard to all dynamic marks supplied by us, we have of course also followed the rule spoken of above for their relative position to the notes.

It was further incumbent on us to indicate the nuances of tempo, which are undeniably required oftener in Beethoven's works than in those of Haydn or Mozart; first of all the little *ritardandos* and *ritenutos*, and an occasional *accelerando*—at times the contrasting of entire divisions by the aid of a more rapid or more tranquil movement. These nuances are often indispensable for a characteristic interpretation of the Master's intentions, but the player must guard against giving them the exaggerated expression so much in vogue in modern playing, always bearing the condition in mind, that the clearness of the rhythmic relations must not suffer, and that the unity of tempo must not be materially affected.

Only a practical test of the matter can furnish material for judging as to whether we have done right to make concessions, too, to the increased modern demand for sonorous effects, and to insert directions for the use of the pedals (both the damper-pedal and the soft pedal);—in fact, this applies to our whole method of editorship. The modest and prudent limits within which we have kept these directions ought rather, we should say, to counteract the abuse of the pedals so common of late, especially that of the damper-pedal, than to be in any way prejudicial to the Master's compositions.

Finally, we must mention a measure sometimes adopted in our edition with reference to alterations in the musical text itself. These are, in part, modifications added by us, to be used at discretion, in passages where Beethoven was evidently constrained only by the smaller compass of the contemporary instruments to forego the employment of a higher or lower range, without thereby involving any consequences for the further development of the piece. But there are alterations of a more radical kind, which we have taken the liberty of noting or adding (but leaving, as in the former case, the original unimpaired), in order to render such compositions, as are chiefly adapted for pupils during the first years of study, playable for hands unable to stretch an octave, and to present them in the most advantageous form both from a technical and pedagogical standpoint. We hope thus to supply many pupils with a material for study which they could otherwise, at the age most suitable for its apprehension, either acquire only in a most unsatisfactory manner and with injury to their technique, or have to dispense with altogether; although, by virtue of its intrinsic value, it must be far more promotive of their development than much else taken up for want of something better

In order to further recognition of the original version on which our edition is founded, the expression-marks added by us appear in smaller or lighter type. This procedure has been adhered to, not only with reference to the expression-marks in a narrow sense, but likewise as regards all alterations and additions which we have made. With the exception of our arrangement for small hands, given separately from the original version and designated as such, together with our notes on the form of the pieces, everything which is printed in or next to the music itself (i. e., everything except the foot-notes below the music) in ordinary (comparatively large and heavy) type—whether notes and their belongings, or slurs, *staccato*-marks, words, letters, and other marks and signs of all descriptions—be

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longs to the original; while all alterations and additions peculiar to our edition (wherever they are not explicitly designated as such, in isolated cases, by a special note accompanied by a transcript of the original reading) are distinguished from the original by smaller, lighter type. In the few instances in which we thought it necessary to designate as incorrect certain markings appearing in former editions as the original readings, or where single notes are to be omitted by smaller hands, we have inclosed them in [ ] or ( ). For the slurs, such an express statement of their invalidity was neither necessary nor practicable; consequently, where two *legato*-marks occur one above the other, the lighter and finer one is to be followed (providing that our version be accepted at all); but where several slurs coincide over or under a note at the end of a measure, the *original* has divided slurs, while *we* desire an uninterrupted and continuous *legato*. However, it was of course not practicable in every case to show each and every minute prolongation of an original slur in this way. Similarly, it was not invariably possible to indicate expressly our editorial participation in slight expansions, contractions, shiftings backward or forward of the original *crescendos*, *diminuendos*, and other marks of that kind, or changes in the position of *sf*, etc., from between the staves to one staff. Neither can we guarantee that the various *staccato*-marks (. and ı), all of which are printed large, conform throughout to the originals; although we know that Beethoven intentionally distinguished between these signs, yet these distinctions have been followed, in former editions, in such an unreliable manner, if not quite overlooked, that in settling the question as to where the sharp *staccato*-mark was to be set instead of the ordinary one, we were forced to rely almost wholly on our own judgment. Hence, while in our edition a *staccato*-mark in large print implies that there was a *staccato* in the original, it is not safe to infer from its size that the original *staccato*-mark was a sharp one. Further, groups of barred eighth-notes, sixteenth-notes etc., which we have sometimes arranged differently from the original, had nevertheless to be printed as if original, and this not only where our alteration was merely external (for the sake of perspicuity), but also, for instance, in cadences, where it was our purpose to induce a clear comprehension and presentation of the rhythmic form by partially separating groups originally barred together. Several details, too, which we desired to have distinguished from the original—e. g., the quarter-note stems sometimes added by us to eighth-notes—could not well be distinguished on the plates as simple editorial additions. Moreover, the preparation of the plates by a large number of engravers was a further difficulty in the way of carrying out the plan, in all the numbers of our edition, of a uniform and precise regulation of size and style—on the one hand a large, heavy type, and on the other a small, light type—in the matter of the smaller signs, more especially the *staccato*-signs. Still, anyone desirous of exactly tracing the distinctions between the original and editorial readings in our edition, will soon learn to recognize the notation of each. In this connection we also remark, that in any numbers which may not present an opportunity for comparing all the signs, the original ≻, and likewise the composer's directions for the lifting and releasing of the dampers (i. e., as we give it, for pressing and releasing the *pedal*), are always distinguishable by their comparatively large print; whereas the horizontal dashes which we employ as tenuto-marks (—) were all added by us. The *fingering* forms, to a certain extent, an exception to our rule respecting the employment of different sizes of print for the original and editorial versions; in view of the extreme rarity of specific directions by the composer on this head, and of the embarrassment which figures of too small size would cause in reading, we were obliged to choose figures of ordinary and easily legible size for the fingering we have given (which is the only one occurring in most of the works), while giving peculiar prominence to the few fingerings written by Beethoven himself by printing them in a size noticeably larger.

As these works are not arranged according to their successive difficulty, there are probably many who would welcome a suggestion concerning the approximate succession in which their study may be most profitably taken up. Our opinion on this point is embodied in the following list, which contains all Beethoven's works for pianoforte solo, ordered according to three principal grades of difficulty.

First (lowest) Grade: (1) Sonata, Op. 49 No. 2; (2) Sonata, Op. 49 No. 1; (3) Variations on "Nel cor più non mi sento"; (4) Variations on a Swiss song; (5) easy Variations in G-minor, $\frac{2}{4}$ time; (6) Rondo, Op. 51 No. 1; (7) Sonatina, Op. 79; (8) and (9) two Sonatas, Op. 14; (10) Sonata, Op. 2 No. 1; (11) Rondo, Op. 51 No. 2.

Second Grade: (1) Sonata, Op. 10 No. 1; (2) Sonata, Op. 13; (3) Sonata, Op. 10 No. 3; (4) Bagatelles, Op. 33; (5) Sonata, Op. 10 No. 2; (6) Sonata, Op. 28; (7) Sonata, Op. 2 No. 3; (8) Sonata, Op. 26; (9) Sonata, Op. 31 No. 3; (10) Variations, Op. 34; (11) Sonata, Op. 22; (12) Andante in F major; (13) Sonata, Op. 7.

Third Grade: (1) Sonata, Op. 27 No. 2; (2) Sonata, Op. 27 No. 1; (3) Sonata, Op. 31 No. 2; (4) Sonata, Op. 2 No. 2; (5) Sonata, Op. 54; (6) Sonata, Op. 78; (7) Sonata, Op. 90; (8) Sonata, Op. 81*a*; (9) Sonata, Op. 31 No. 1; (10) 32 Variations in C minor; (11) Variations, Op. 35; (12) Sonata, Op. 53; (13) Sonata, Op. 57; (14) Sonata, Op. 101; (15) Sonata, Op. 111; (16 Sonata, Op. 110; (17) Sonata, Op. 109; (18) Sonata, O 106.

SIGMUND LEBERT.

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1. Op. 2, No. 1. Allegro. Page 3

2. Op. 2, No. 2. Allegro vivace. " 20

3. Op. 2, No. 3. Allegro con brio. " 40

4. Op. 7. Allegro molto e con brio. " 66

5. Op. 10, No. 1. Allegro molto e con brio. " 90

6. Op. 10, No. 2. Allegro. " 104

7. Op. 10, No. 3. Presto. " 118

8. Op. 13. Grave. " 138

9. Op. 14, No. 1. Allegro. " 160

10. Op. 14, No. 2. Allegro. " 172

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12. Op. 26. Andante con Variazioni. " 215

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20. Op. 49, No. 2. Allegro ma non troppo. " 380

21. Op. 53. Allegro con brio. " 388

22. Op. 54. Tempo di Menuetto. " 424

23. Op. 57. Allegro assai. " 439

24. Op. 78. Adagio cantabile. " 476

25. Op. 79. Presto alla tedesca. " 490

26. Op. 81a. Adagio. " 503

27. Op. 90. Mit Lebhaftigkeit. " 524

28. Op. 101. Allegretto ma non troppo. " 543

29. Op. 106. Allegro. " 562

30. Op. 109. Vivace, ma non troppo. " 615

31. Op. 110. Moderato. " 637

32. Op. 111. Maestoso. " 658

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SONATA.

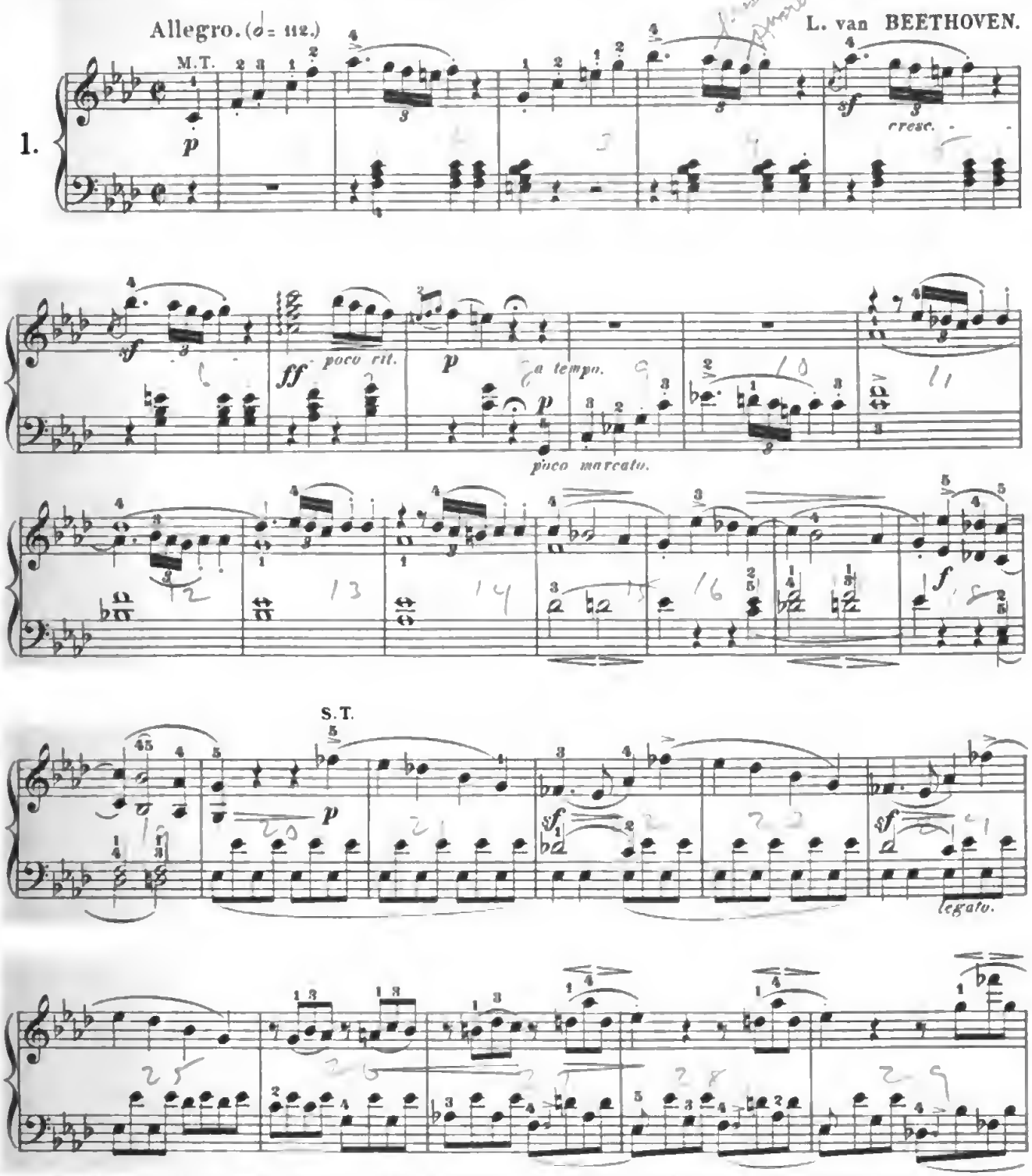
Op. 2, Nº 1.

To JOSEPH HAYDN.

Abbreviations:* M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

Allegro. (♩= 112.)

L. van BEETHOVEN.



* German equivalents: M.T. Hauptsatz, S.T. Seitensatz, Cl. T. Schlusssatz, D.G. Durchführungssatz, R. Rückgang, UG. Übergang, Md. T. Mittelsatz, Ep. Zwischensatz, Coda. Anhang.

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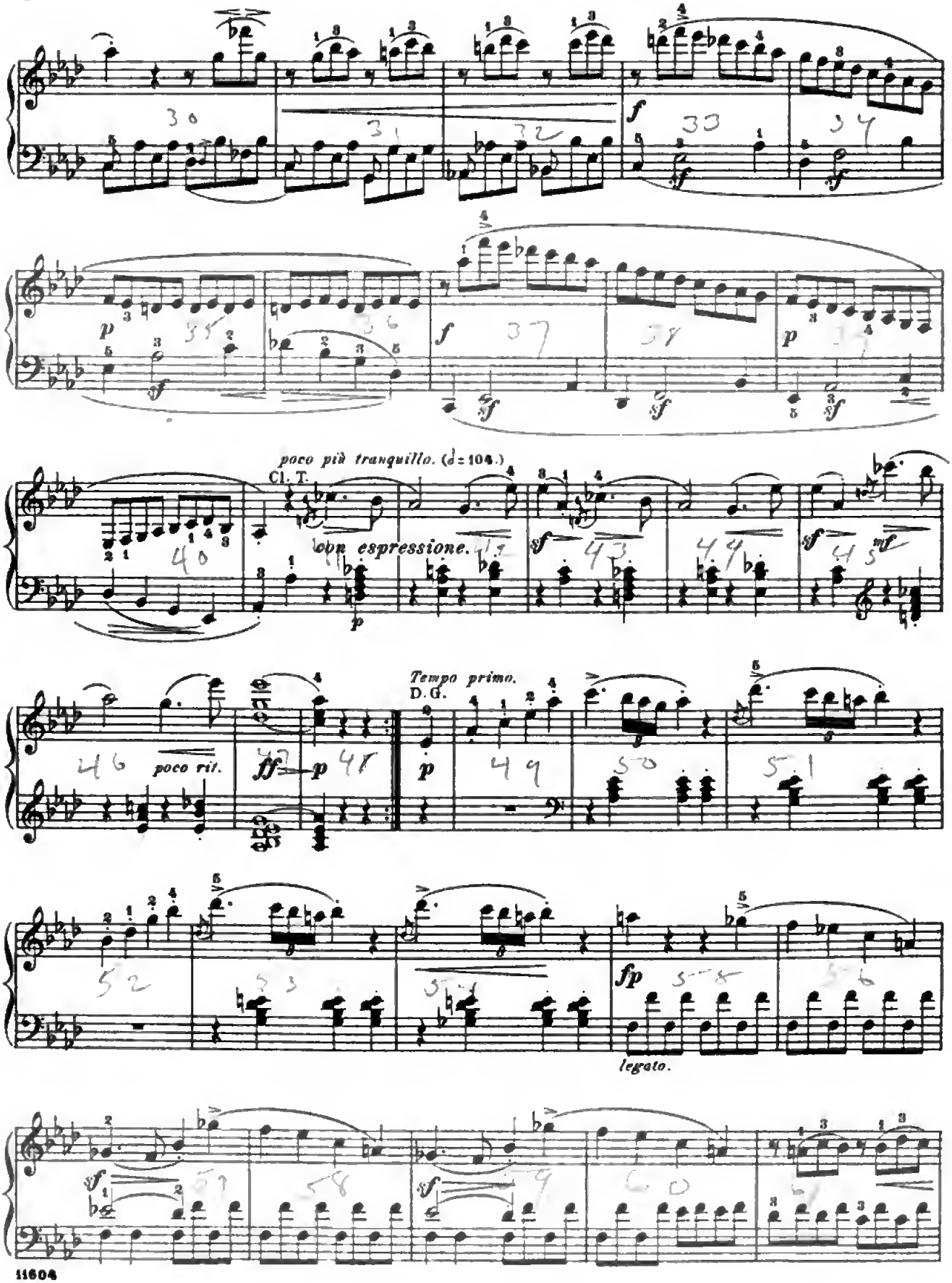
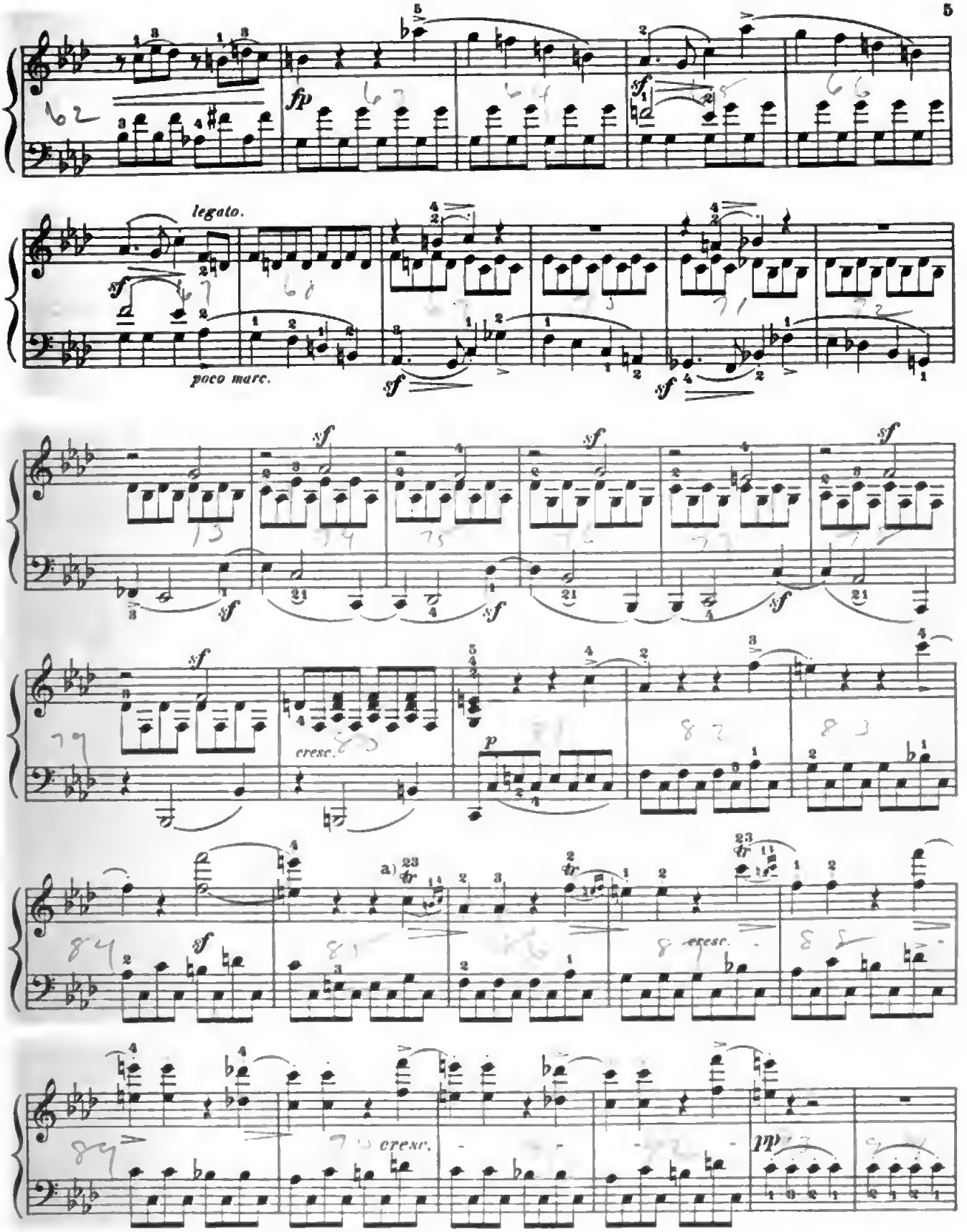

poco più tranquillo. (♩= 104.)
Cl. T.
con espressione.
Tempo primo.
D. G.
poco rit.
legato.



a) easier:

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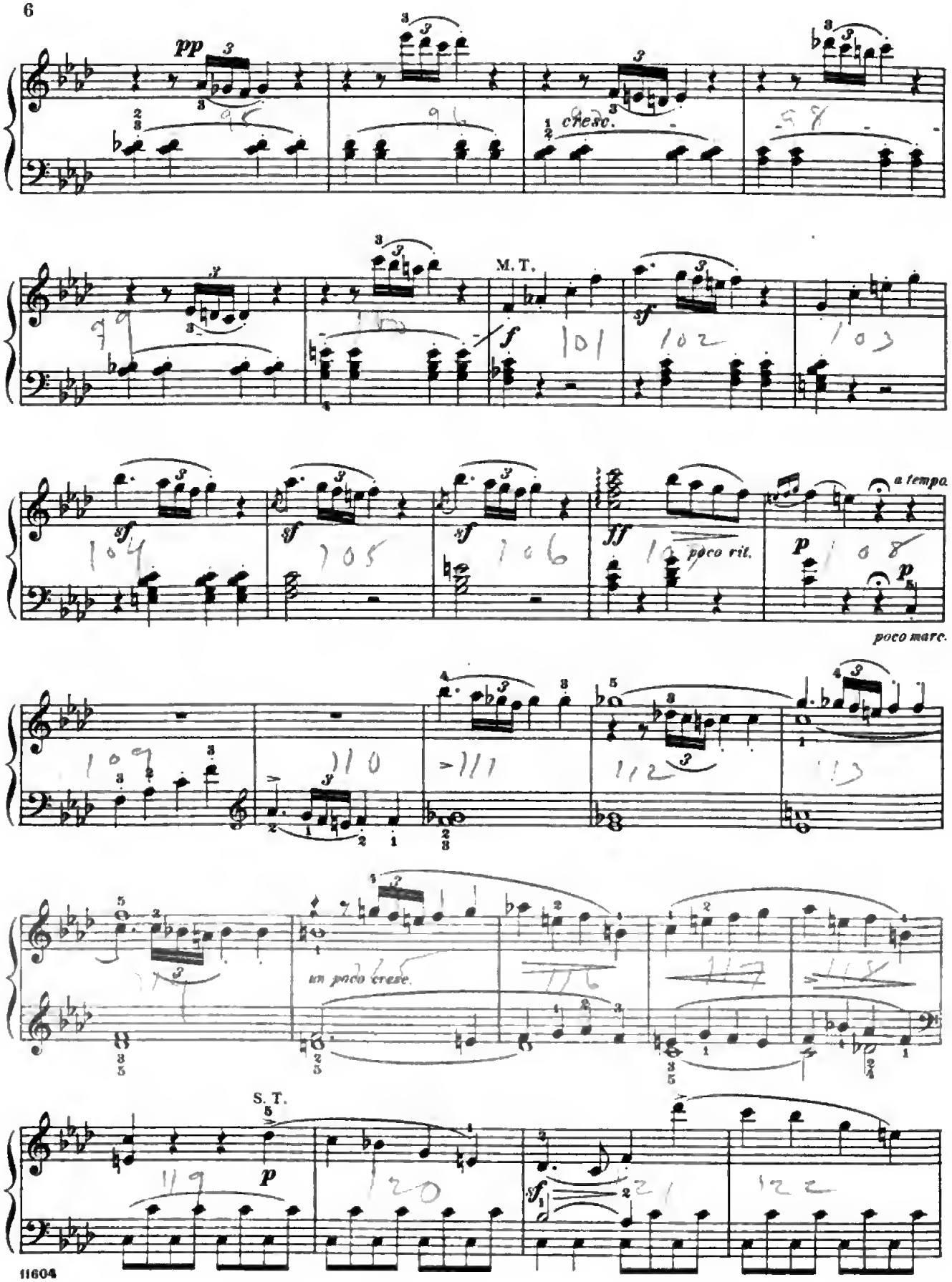

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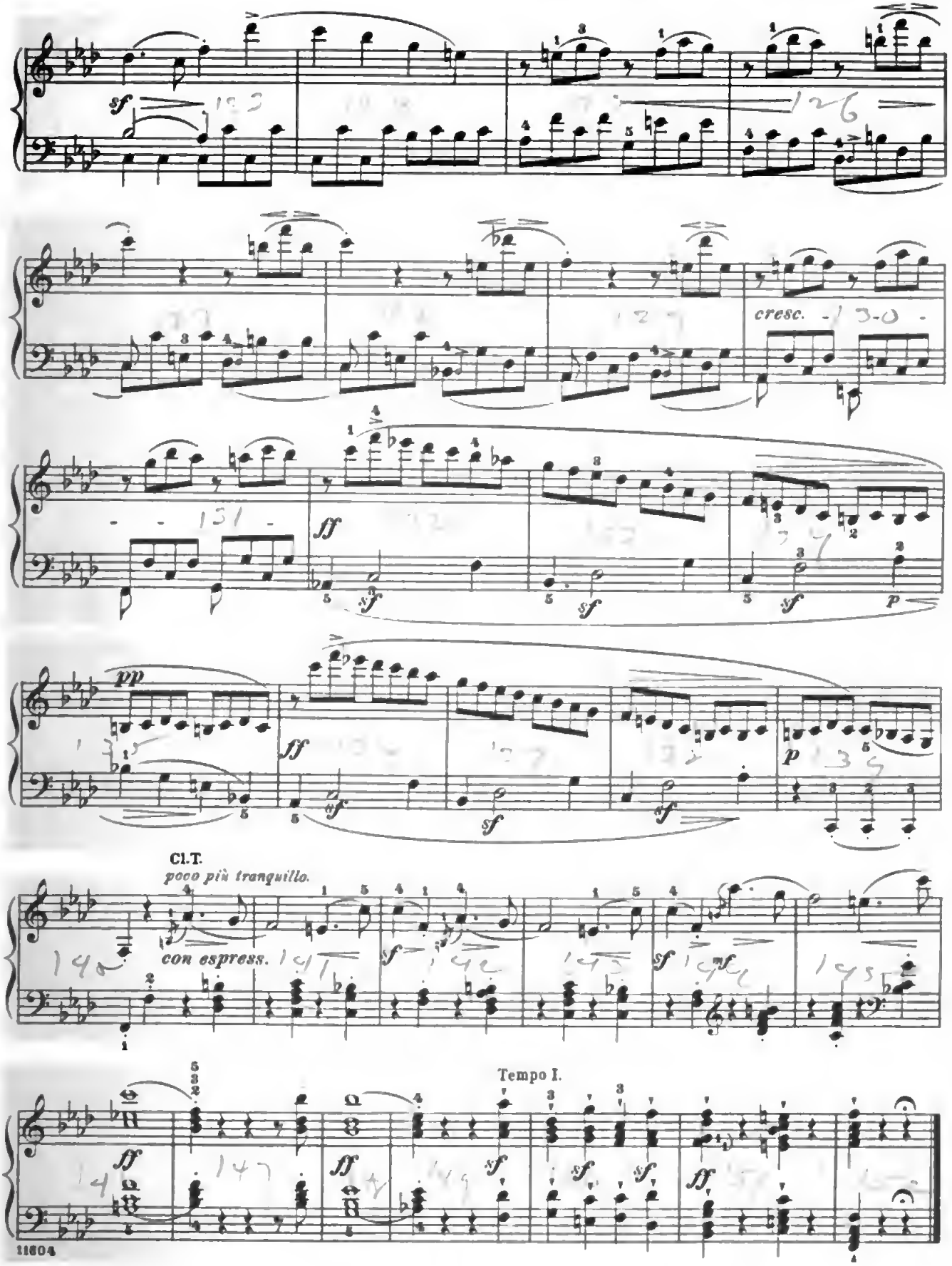

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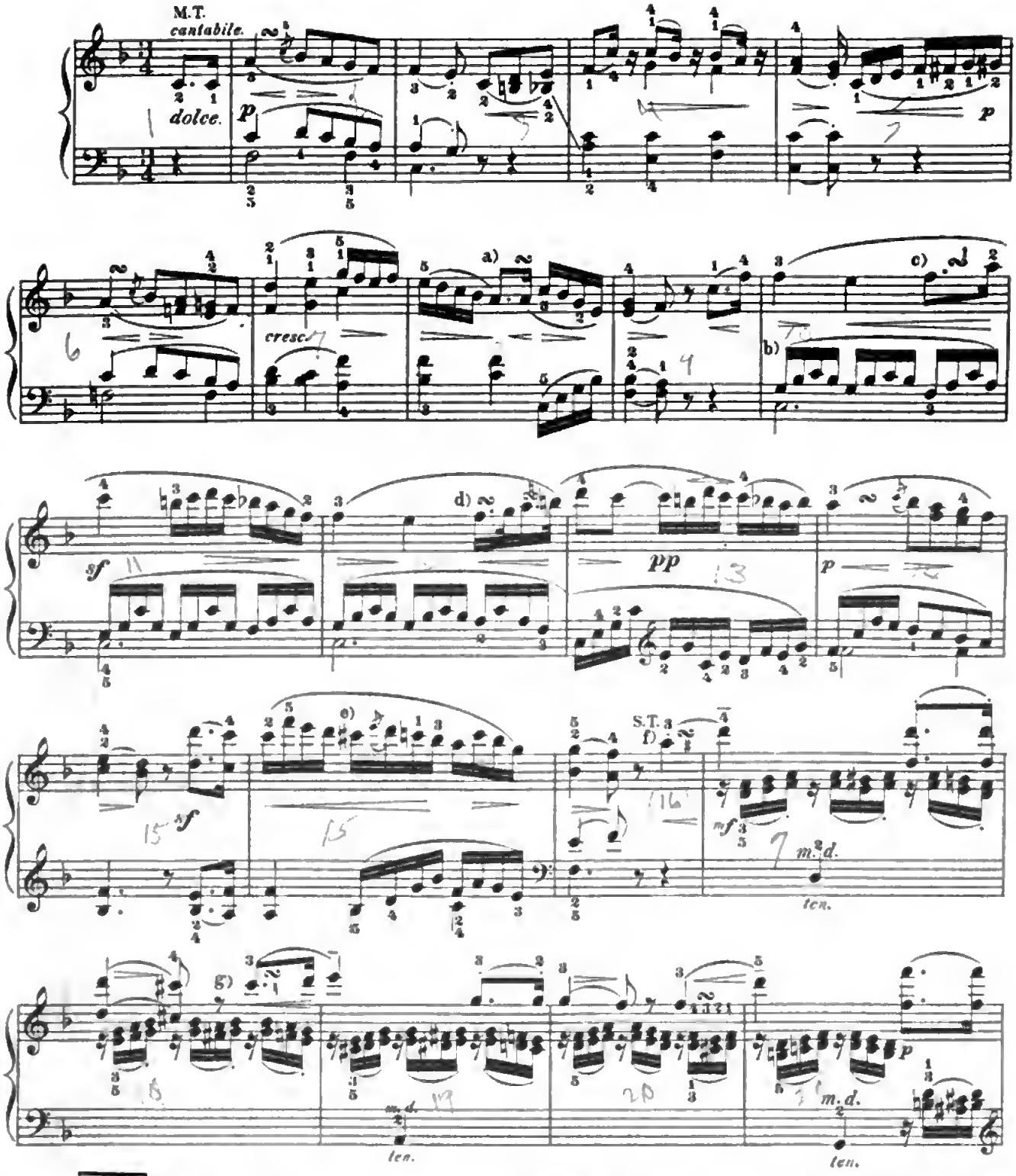
Adagio. (♩= 88.)



a) b) The left-hand part kept subordinate, though the sustained bass notes, in contrast to the 16ths, should be somewhat emphasized.

c) d) e) f) g)

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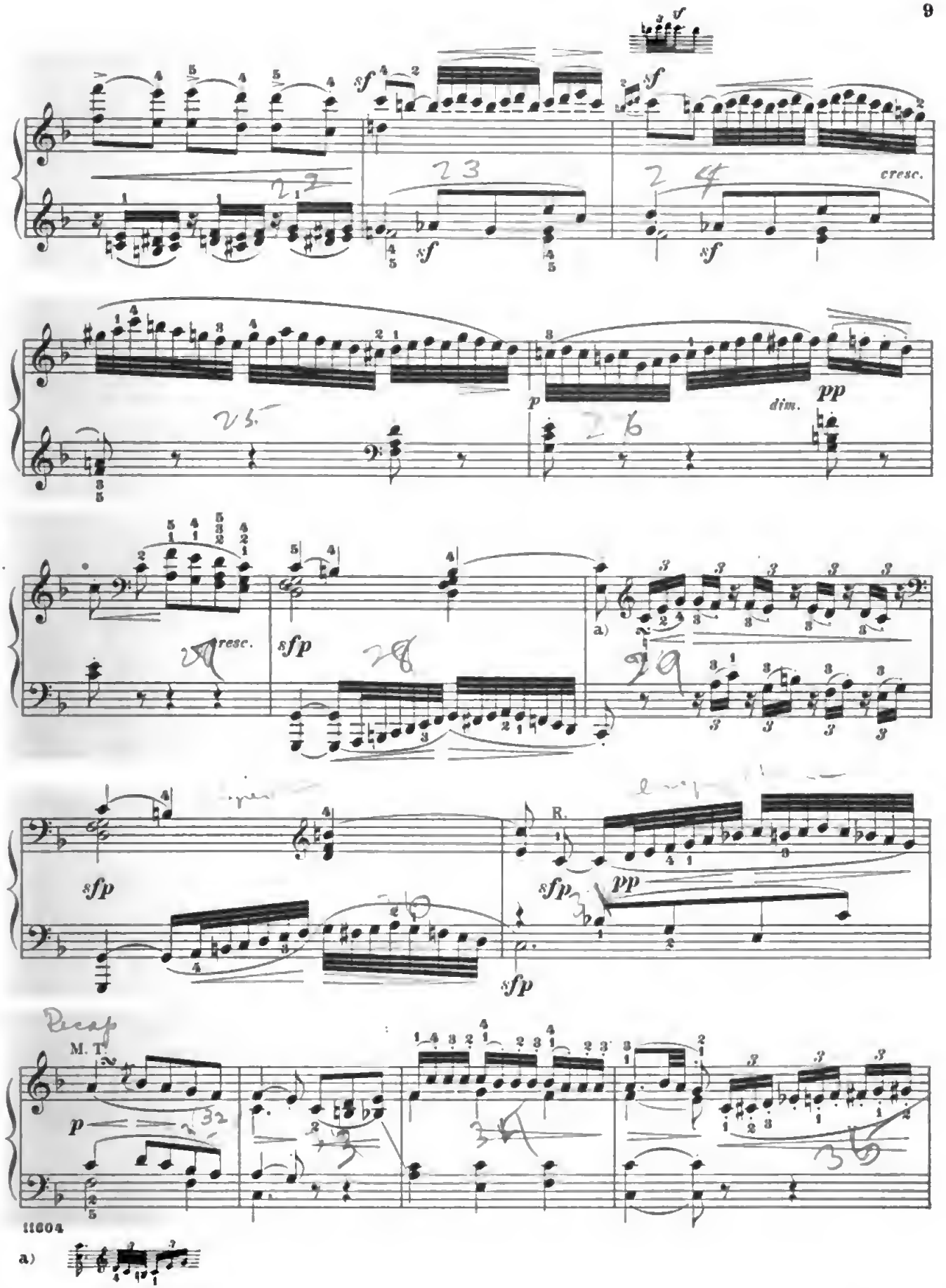
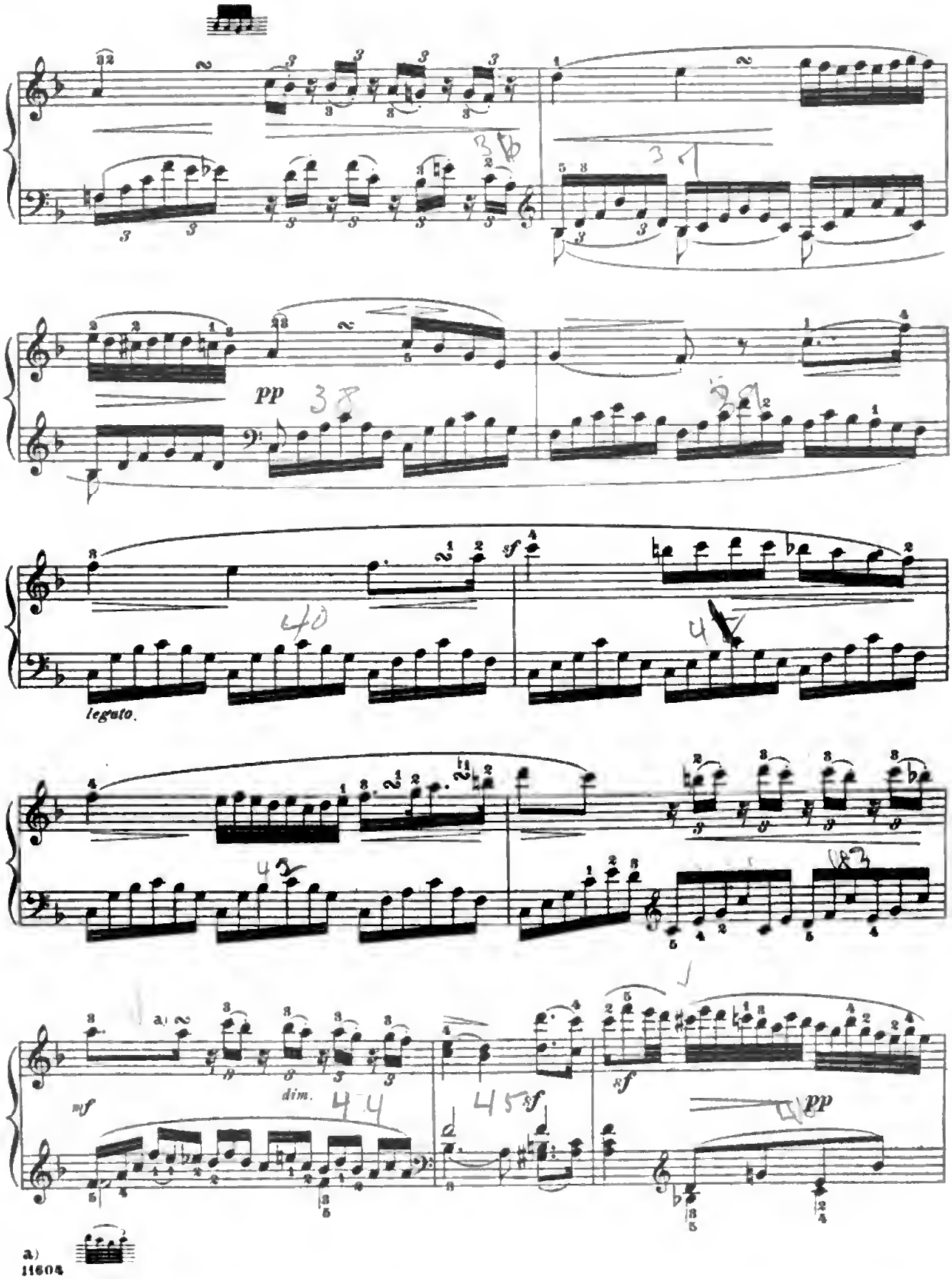
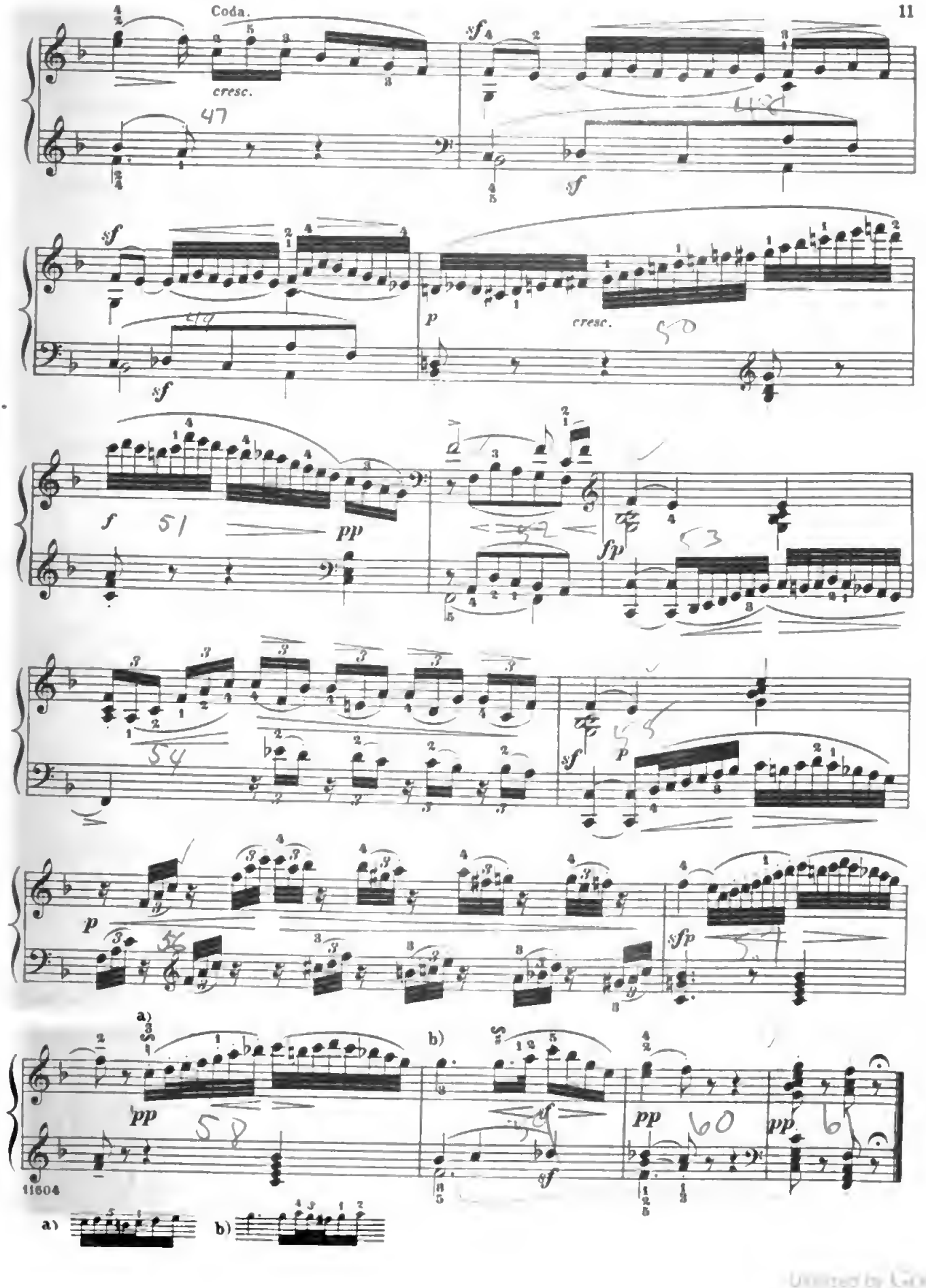

sf
cresc.
p
dim.
pp
resc.
sfp
a)
R.
Recap
M. T.
11604
a)

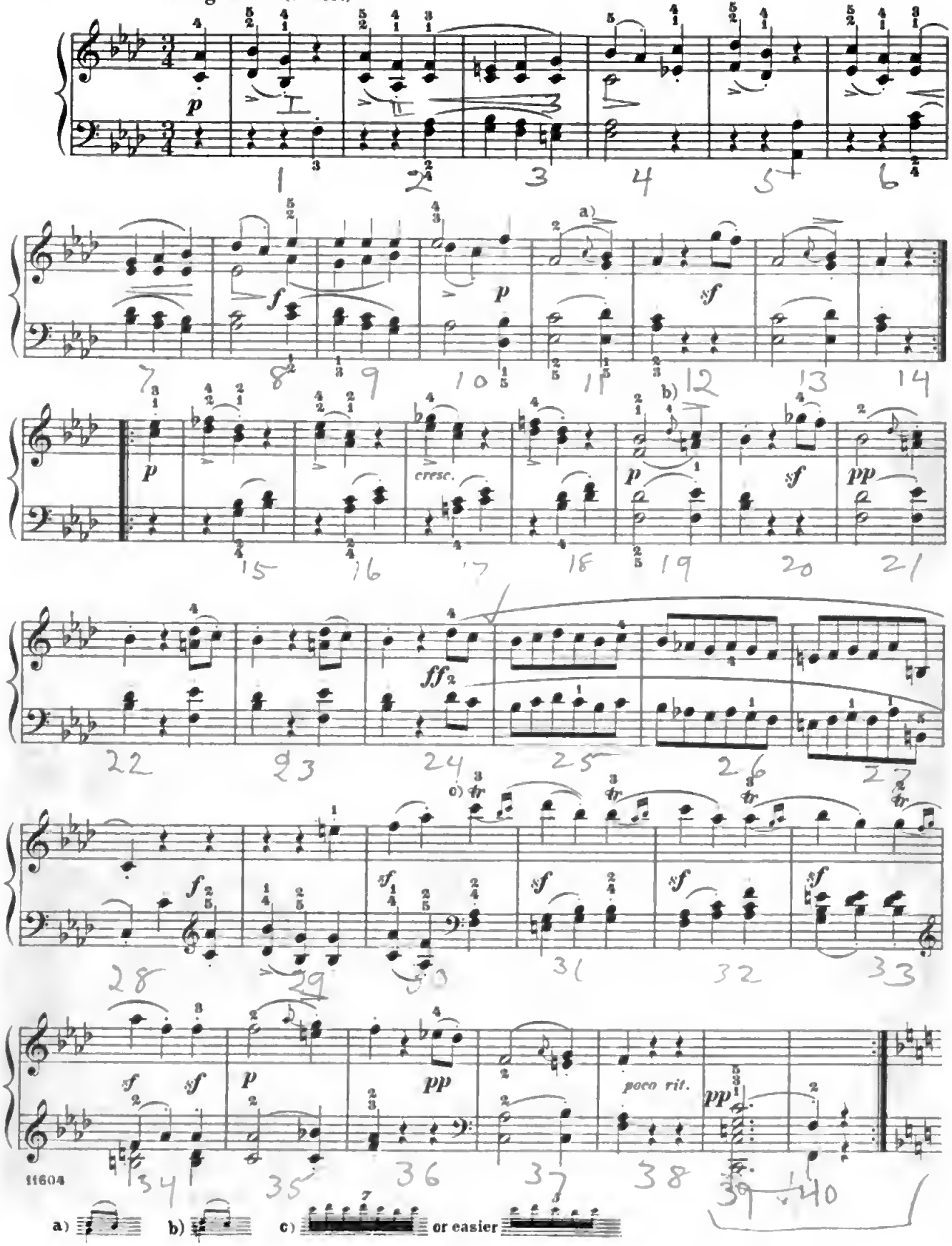


a) 11604

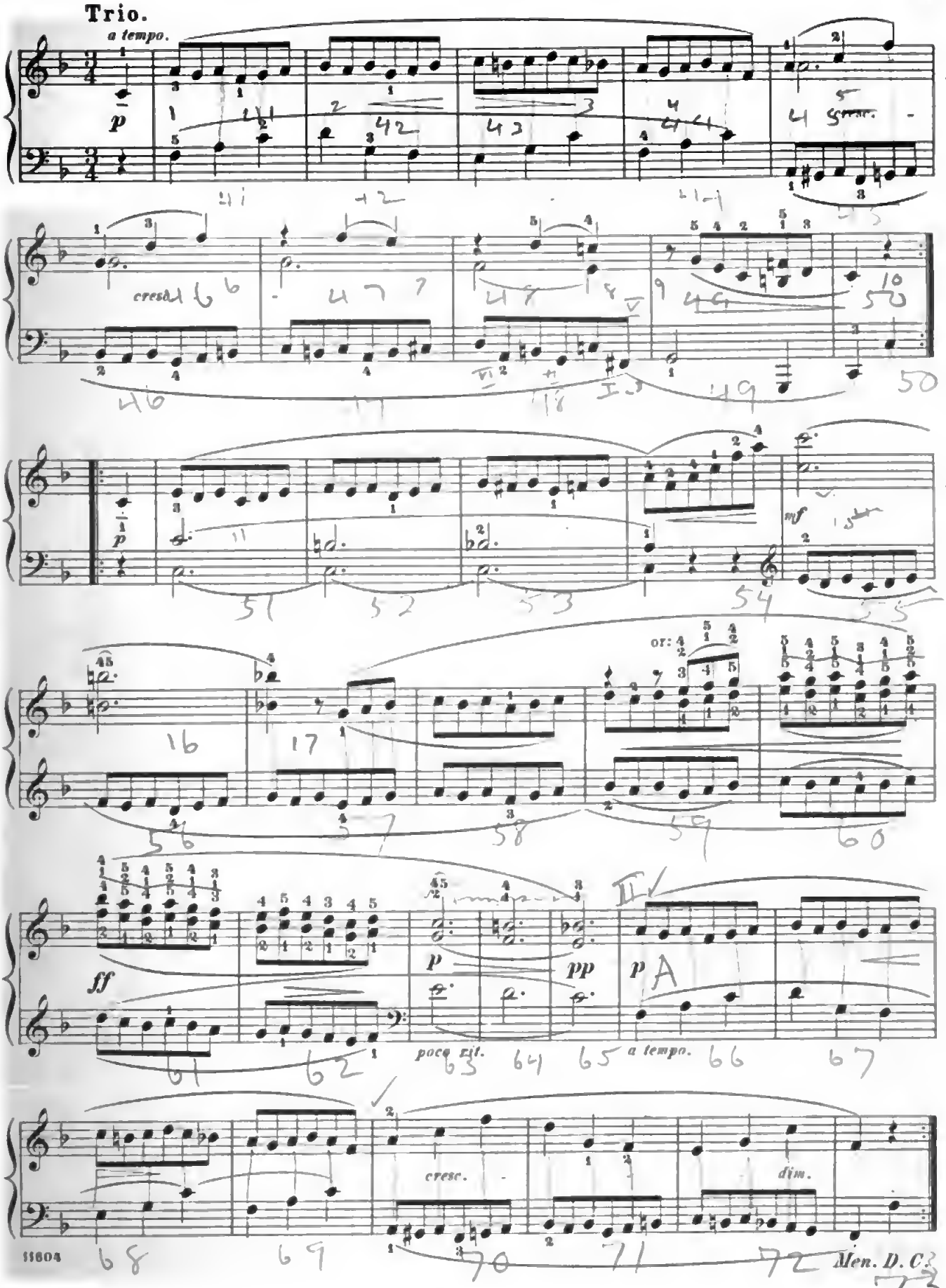

Coda.
cresc.
sf
sf
sf
p
cresc.
f
pp
fp
sf
p
p
sfp
a)
b)
pp
sf
pp
pp
11604
a)
b)

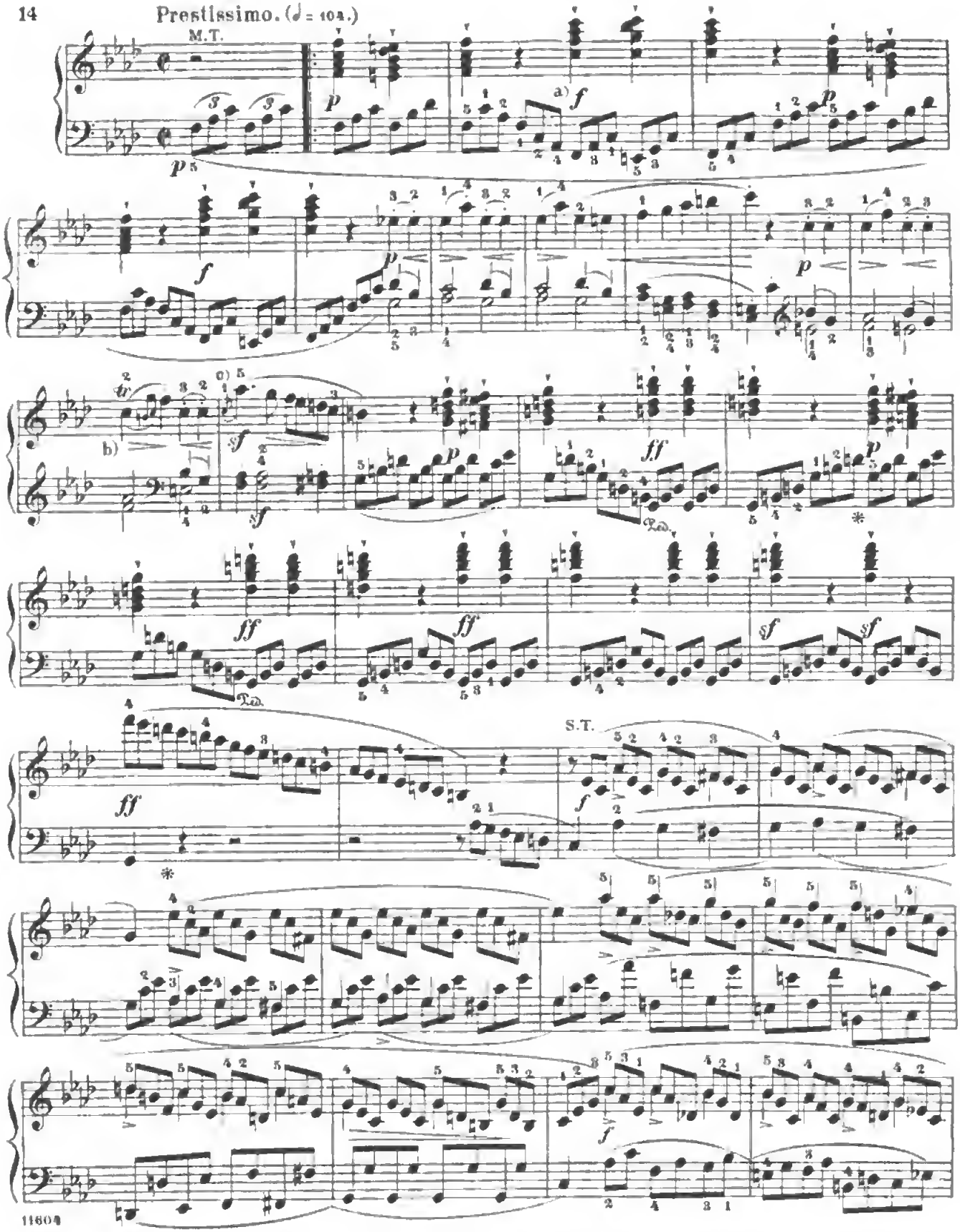
Menuetto.

Allegretto. (♩. = 63.)



Trio.





a) In this theme *Piano* and *Forte* are to be sharply contradistinguished, without gradual transition from one to the other.

b)

c)

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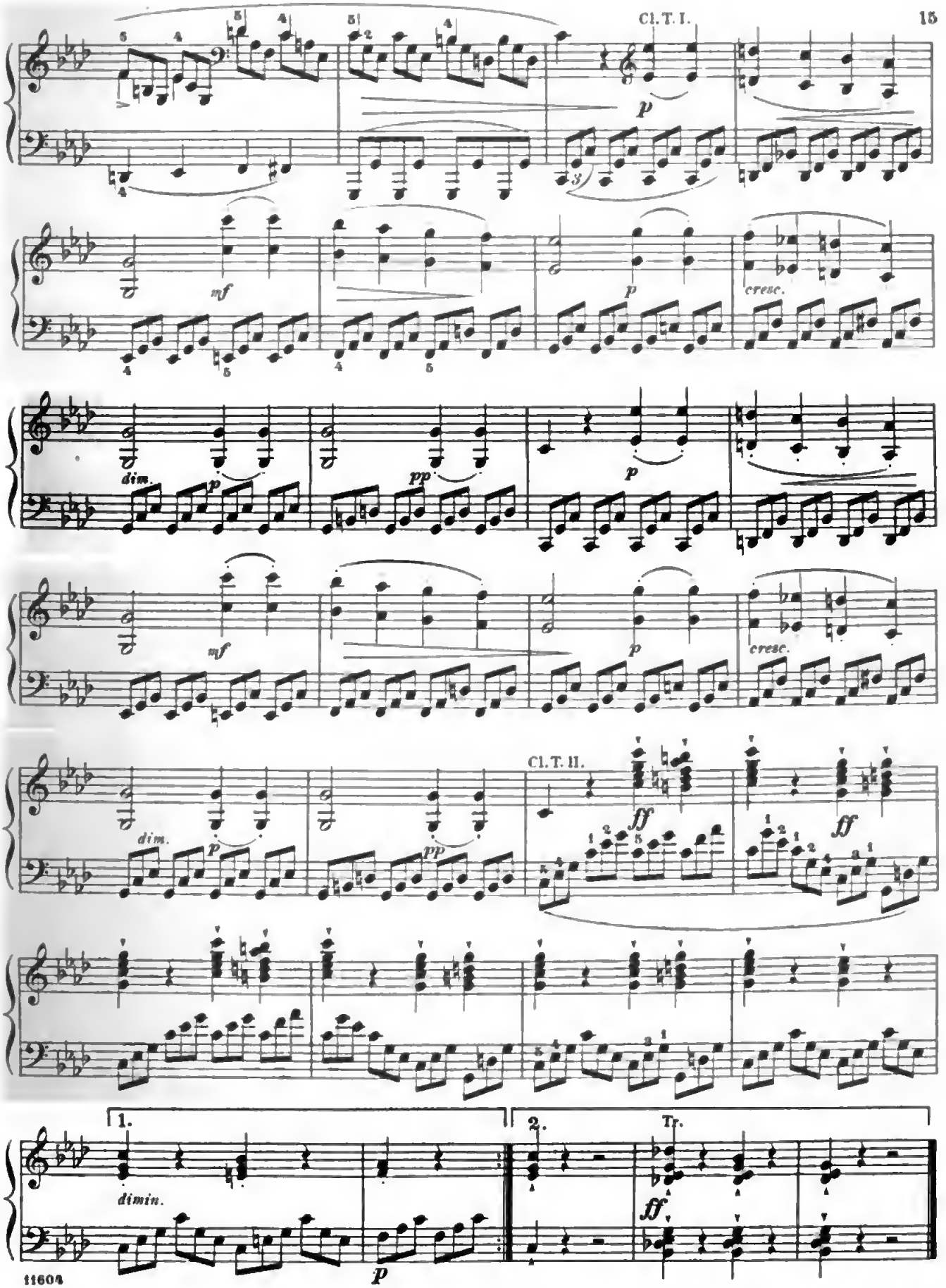
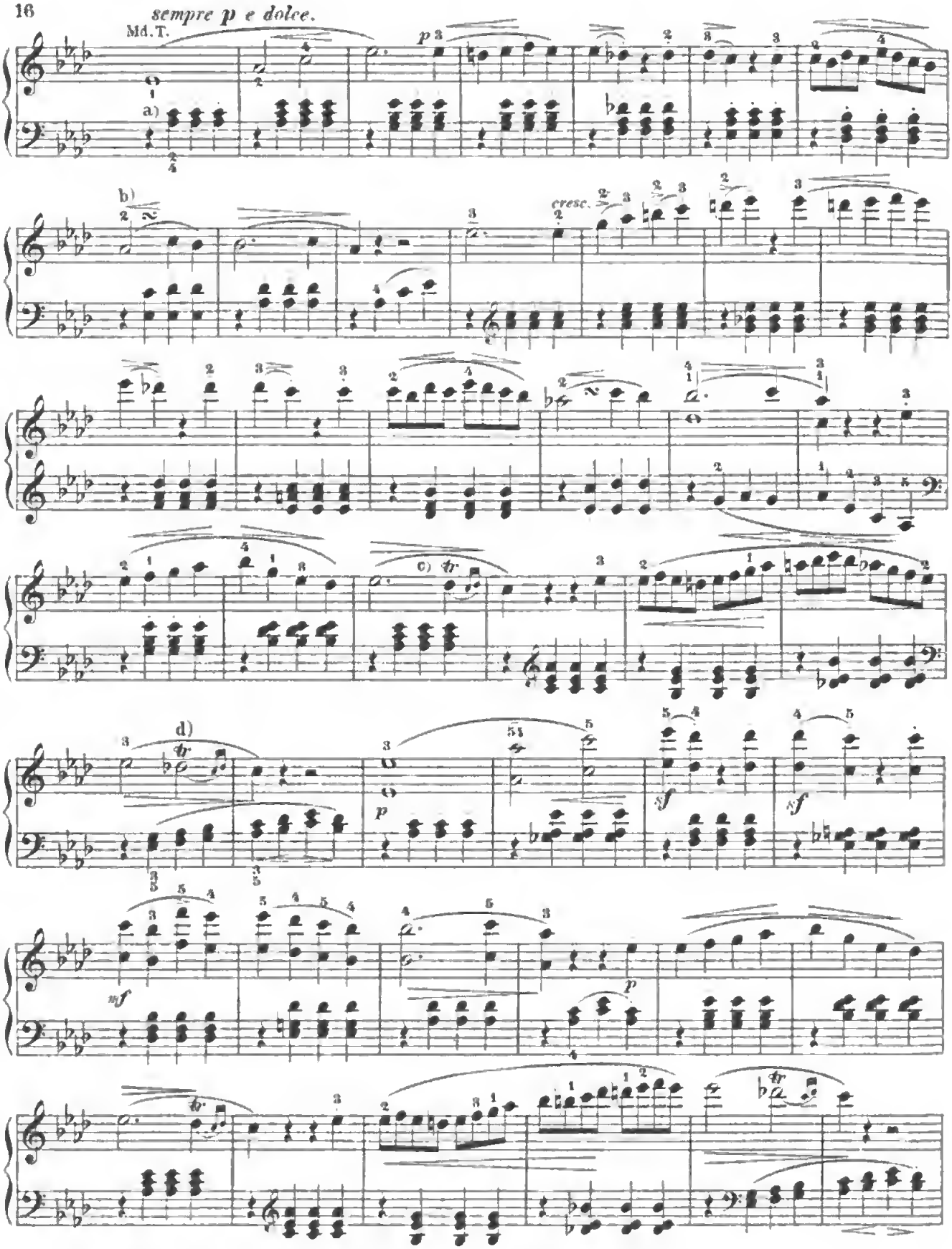

Cl. T. I.
Cl. T. II.
dim.
dimin.
Tr.
1.
2.



a) In this accompaniment the left hand must be subordinated to the melody.

b) c) d)

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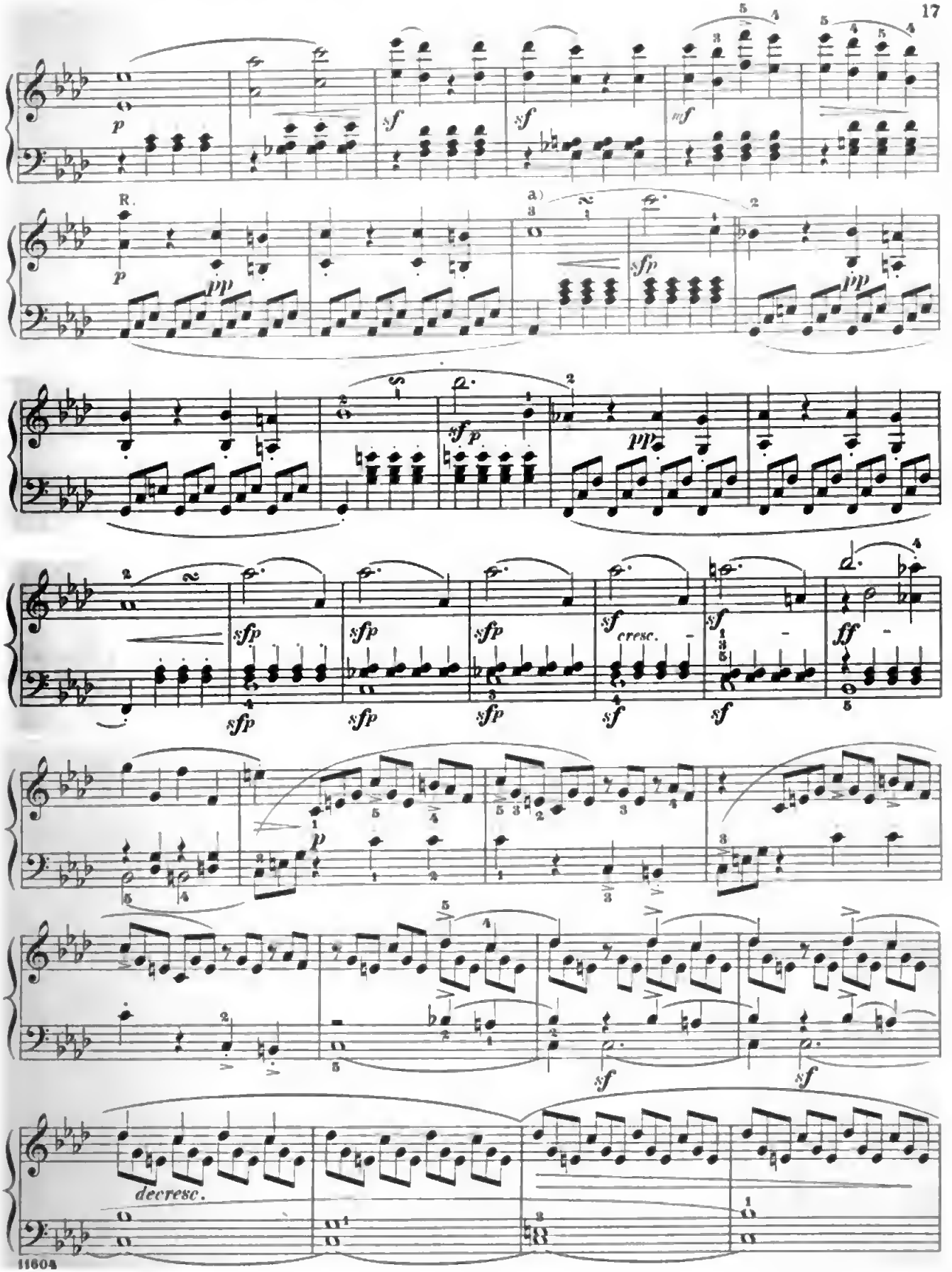

a)

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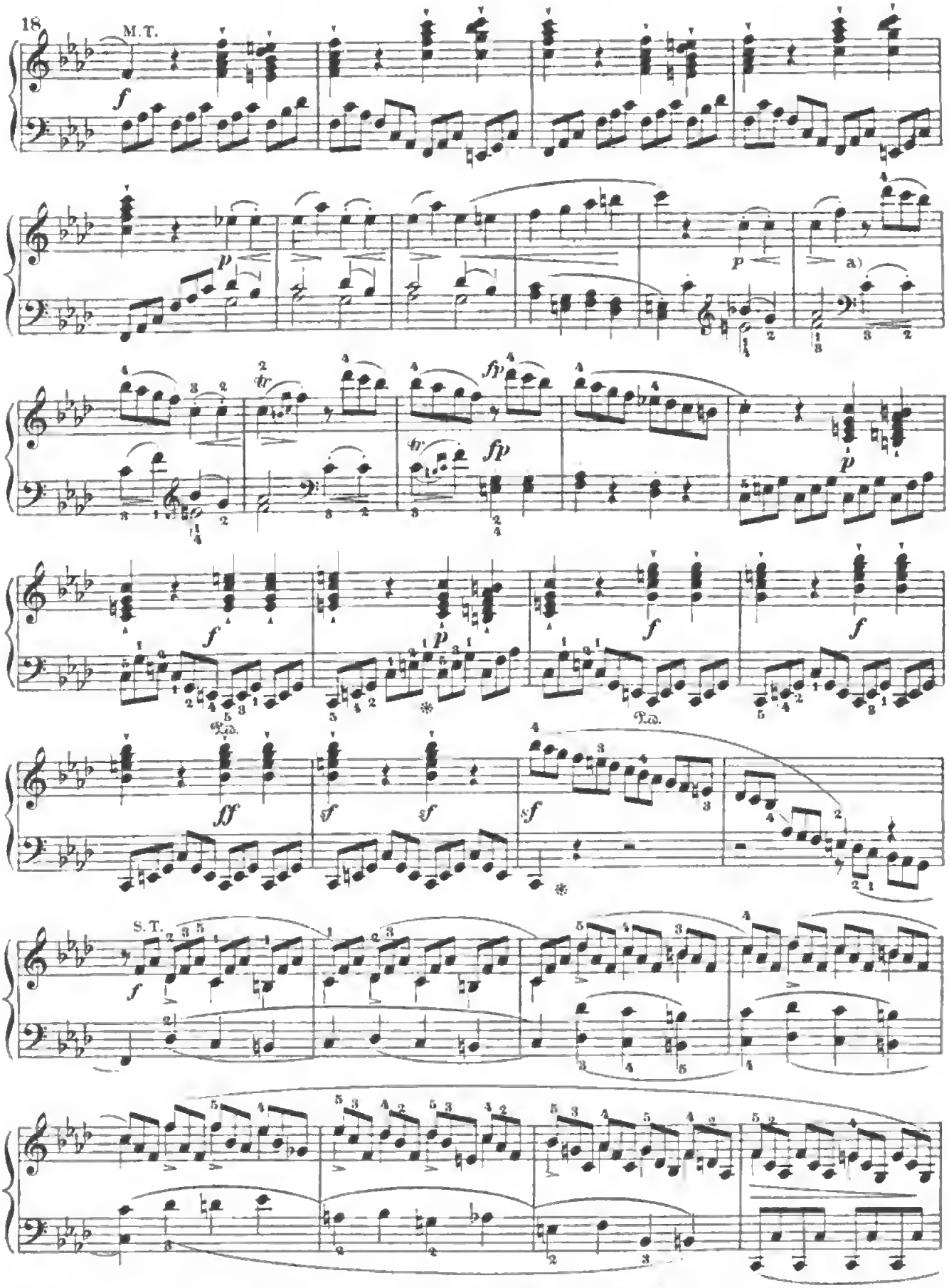

a) The left hand, having the melody, must play somewhat louder than the right, both here and on the repetition.

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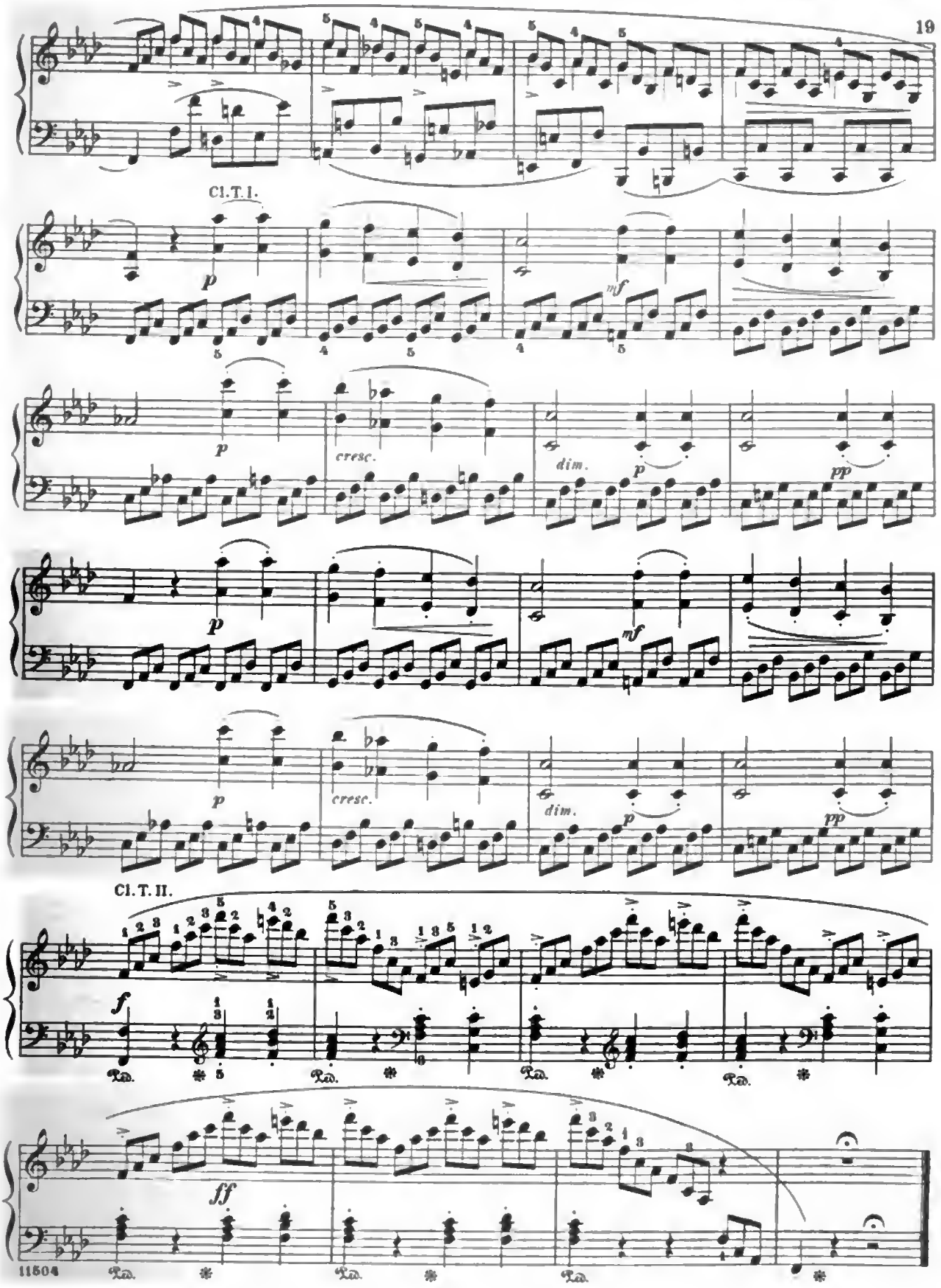

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SONATA.

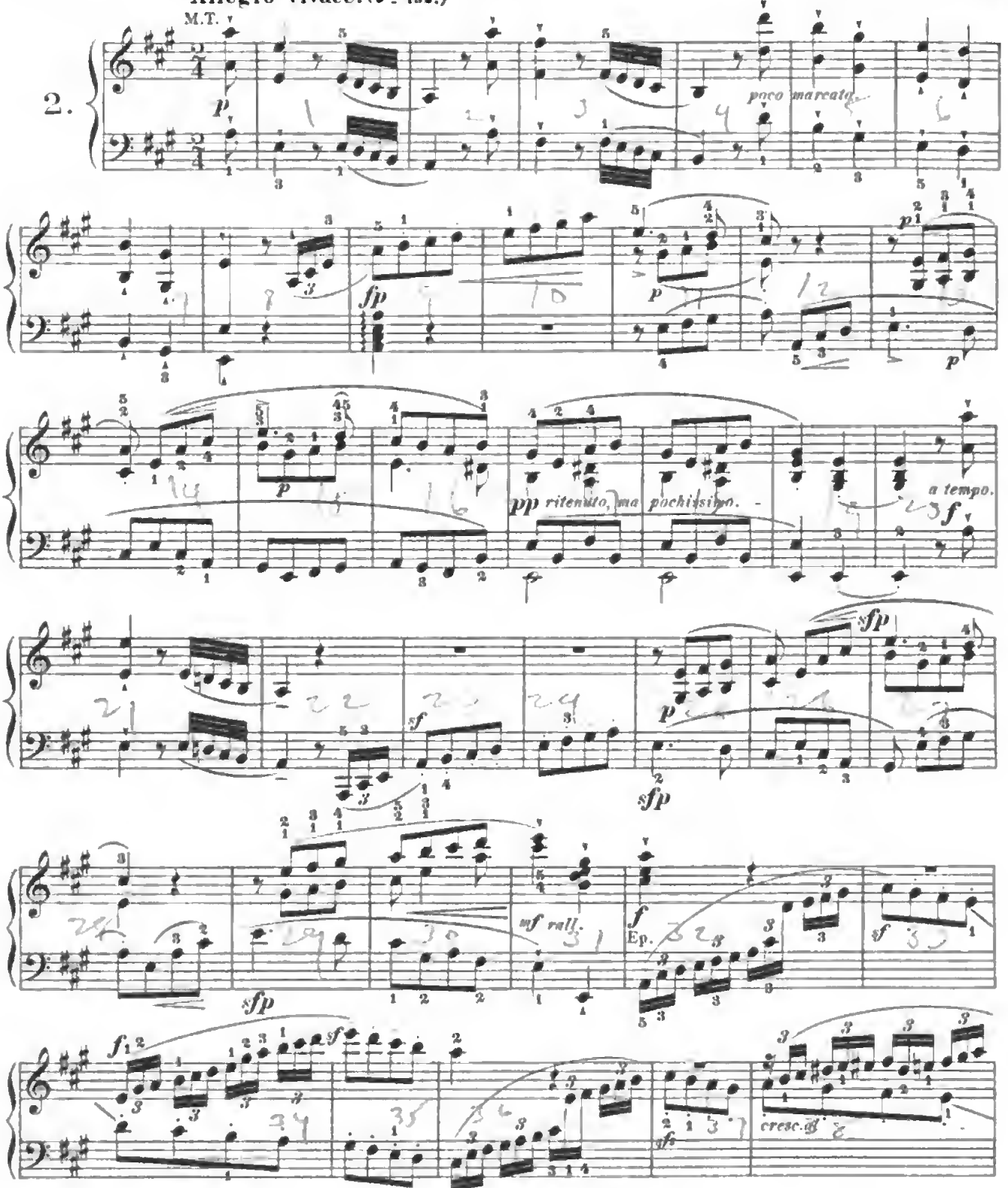
Op. 2, No 2.

To JOSEPH HAYDN.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro vivace. (♩ = 132.)



11605

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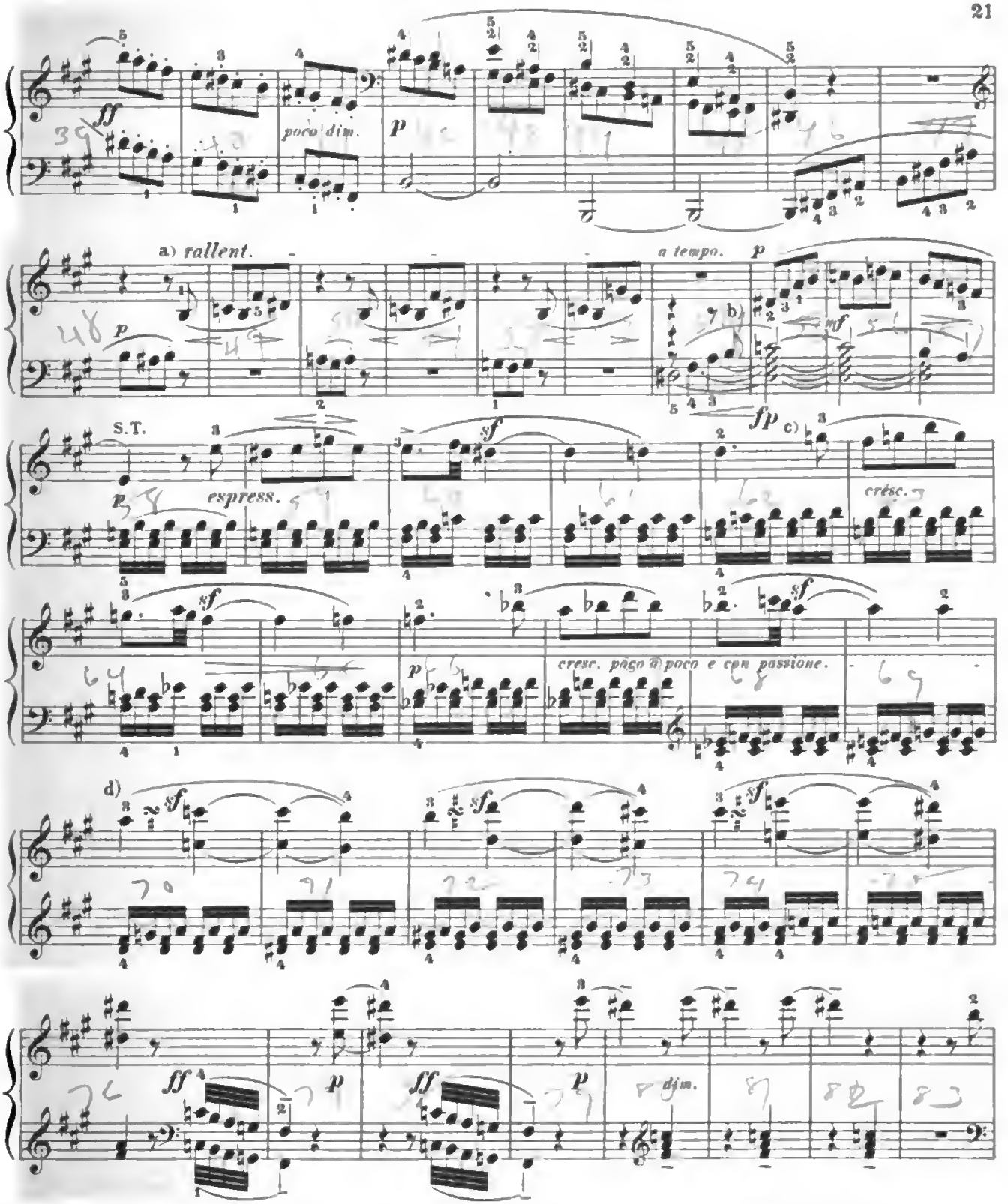

a) This *rallentando* requires a very gradual retardation, and even at the end, must not deviate very much from the original tempo.

b) Take special care not to hold down this B like the other notes!

c) By means of a comma, we mark the end of a rhythmic group (or division) in places where the player is required to make it perceptible, although the composer did not indicate it by a rest.

d)

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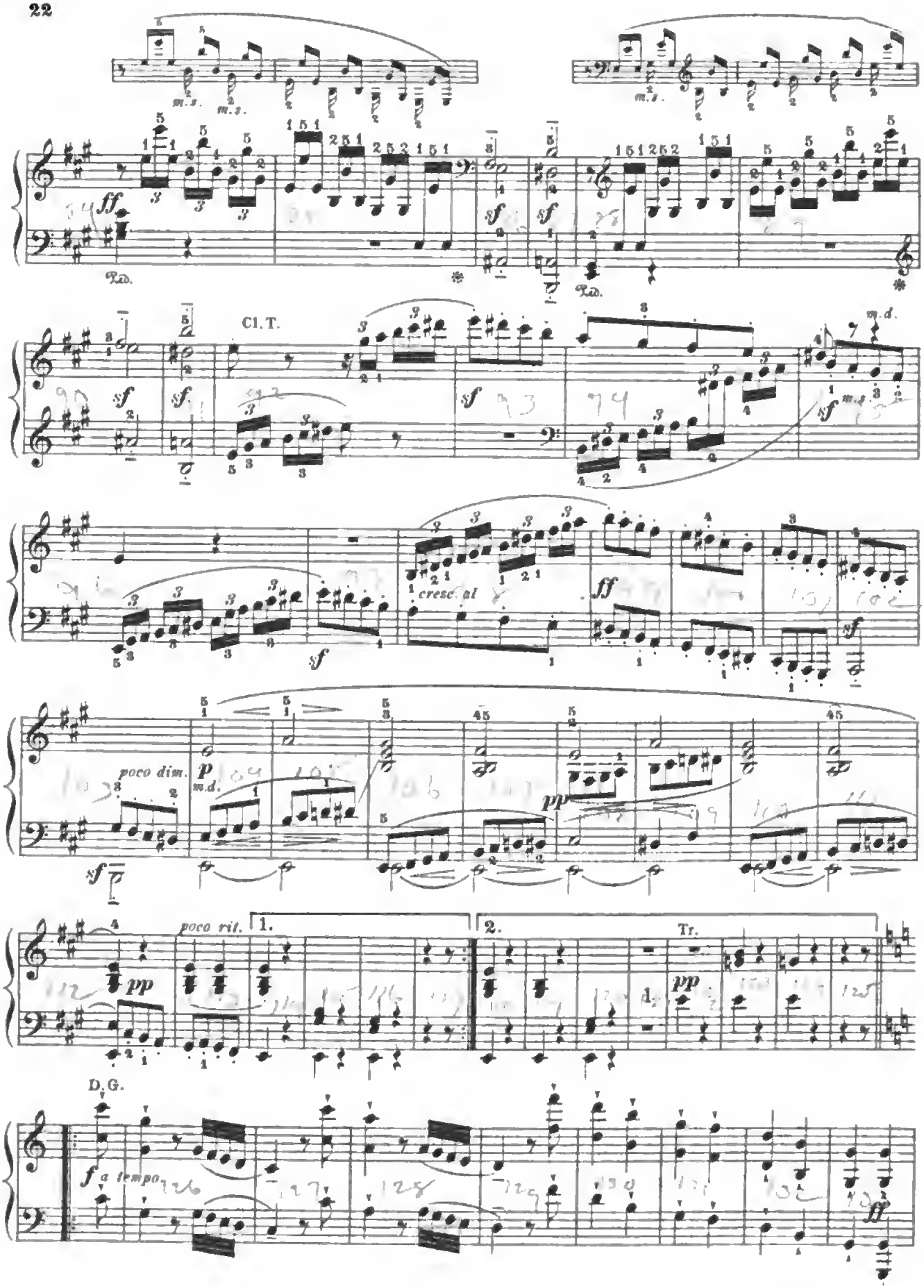

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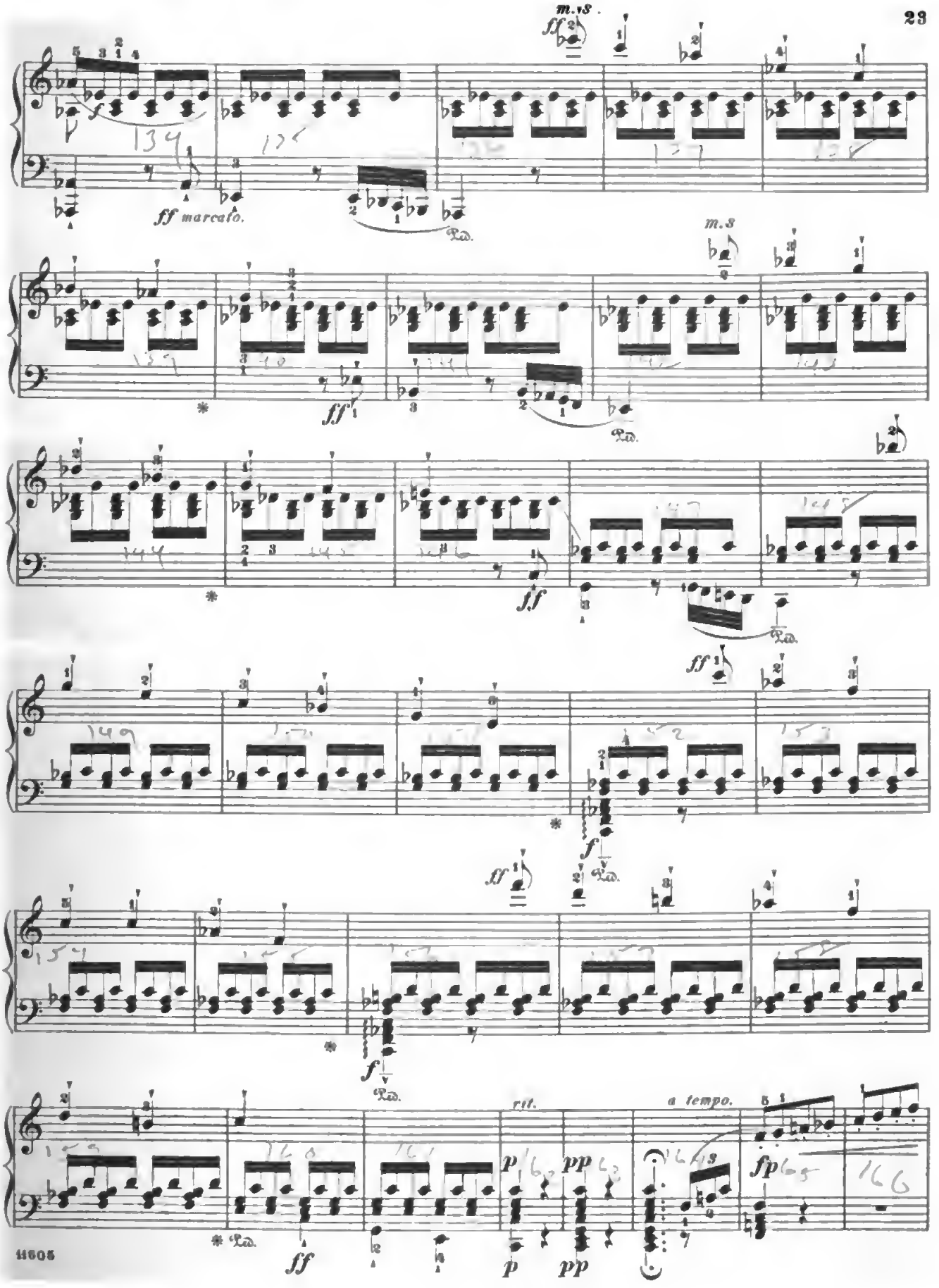

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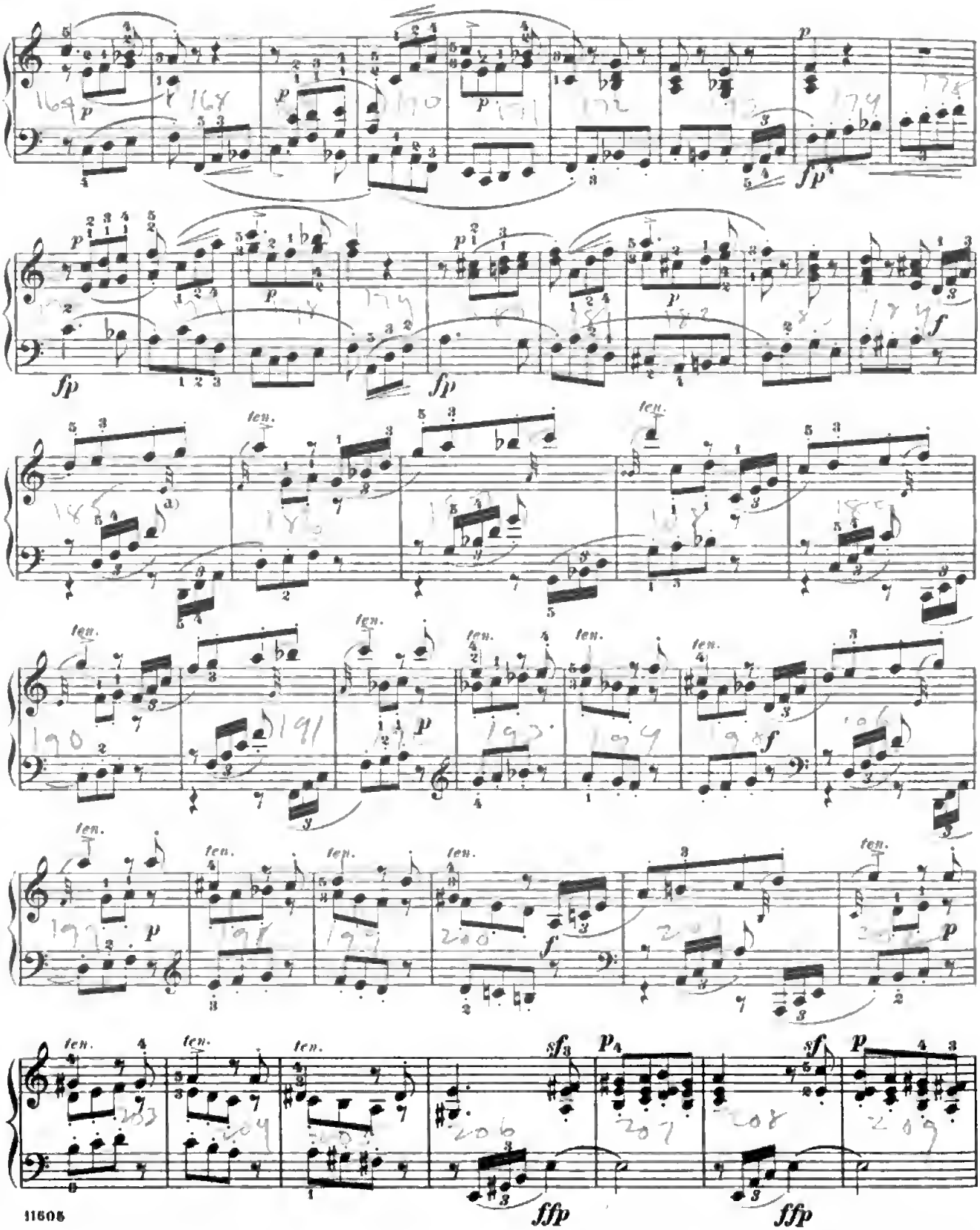

a) These appoggiaturas must be played as nearly as possible together with, and as forcibly as, their respective principal notes, in order to appear to be that for which they are meant; namely, a continuation of the motive imitated by the left hand, and beginning with the triplet of 16th-notes.

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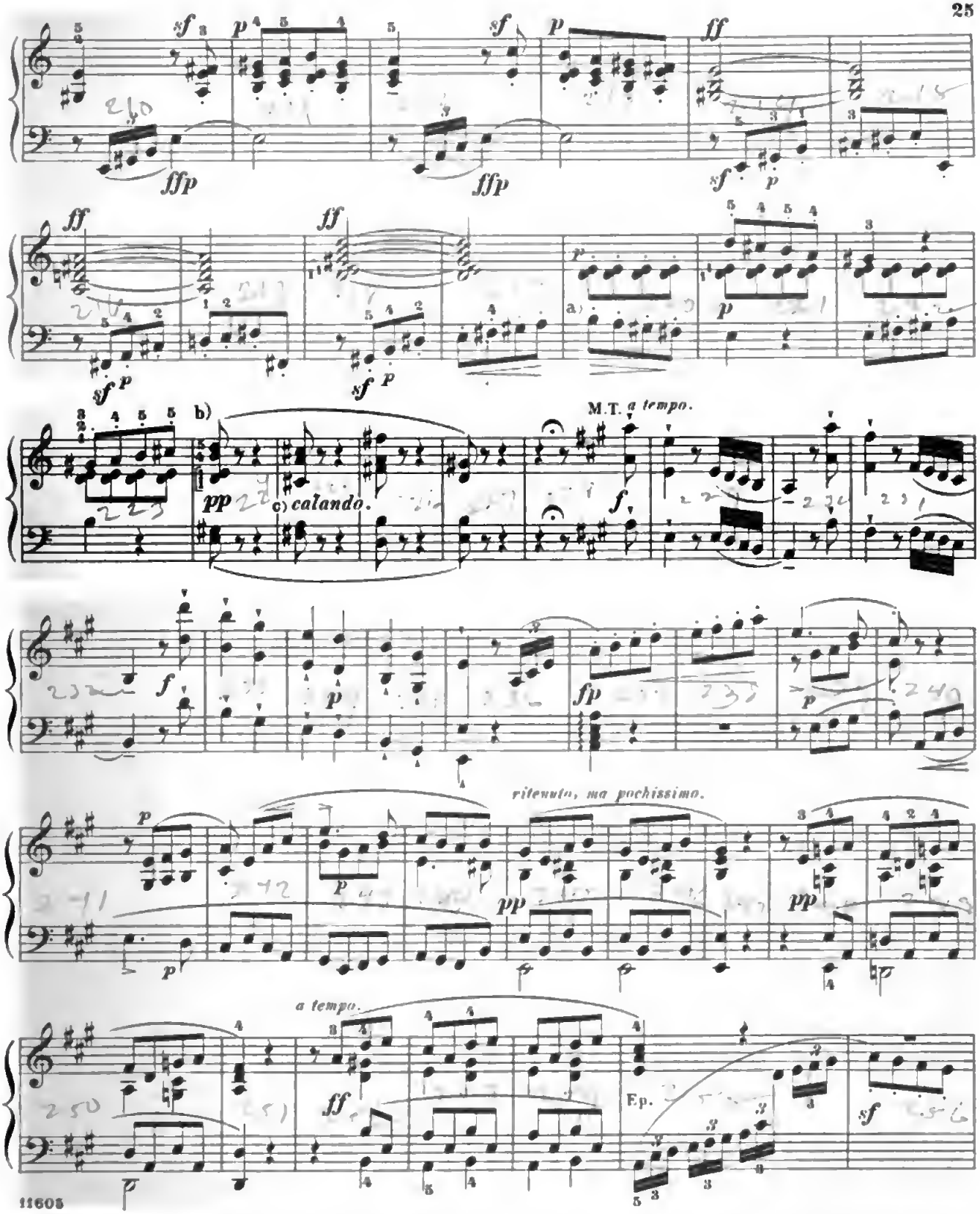

11603

a) The motive entering here, and alternating with the highest part in the right hand, must be somewhat emphasized in contrast with the accompaniment, consisting of the eigbth-notes D and E.

b) Notes thus separated by rests, but connected by a slur, must be sustained for their full time-value, or even a trifle beyond, and should also be struck and lifted very gently.

c) *Calando* here signifies, more especially, a retardation of the tempo.

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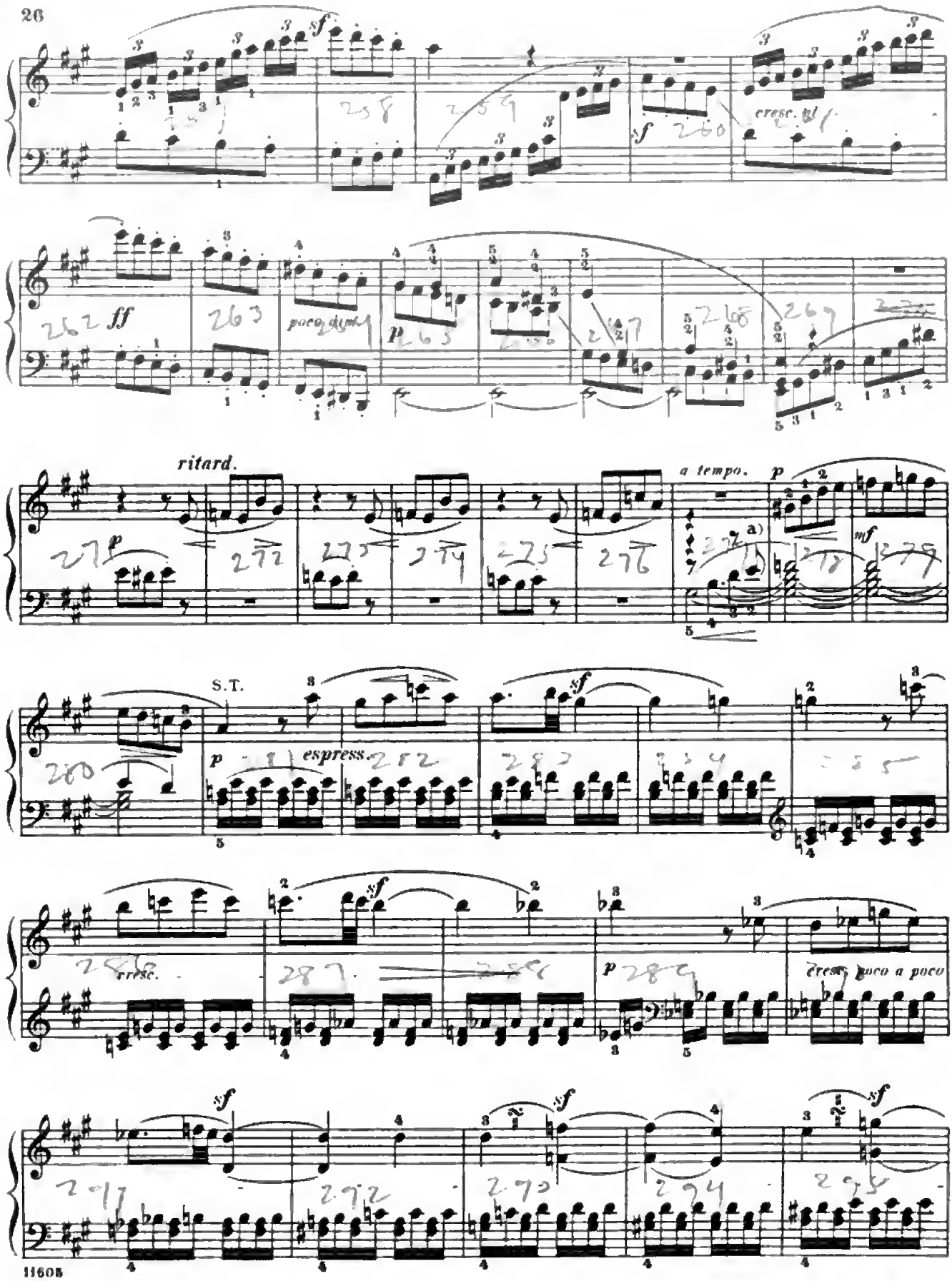

11608

a) Do not hold this E beyond its value!

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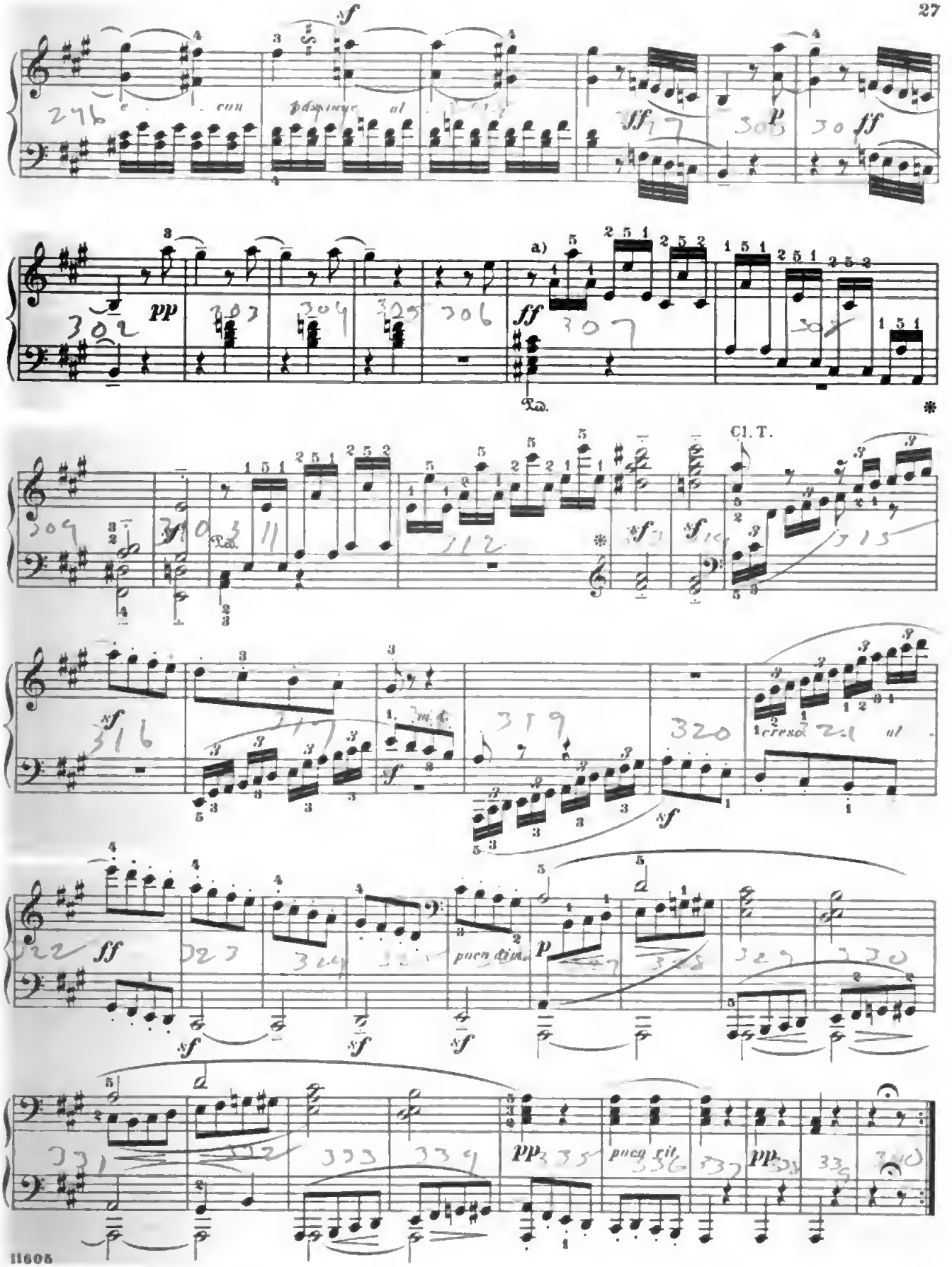

a) To be executed as in the first division.

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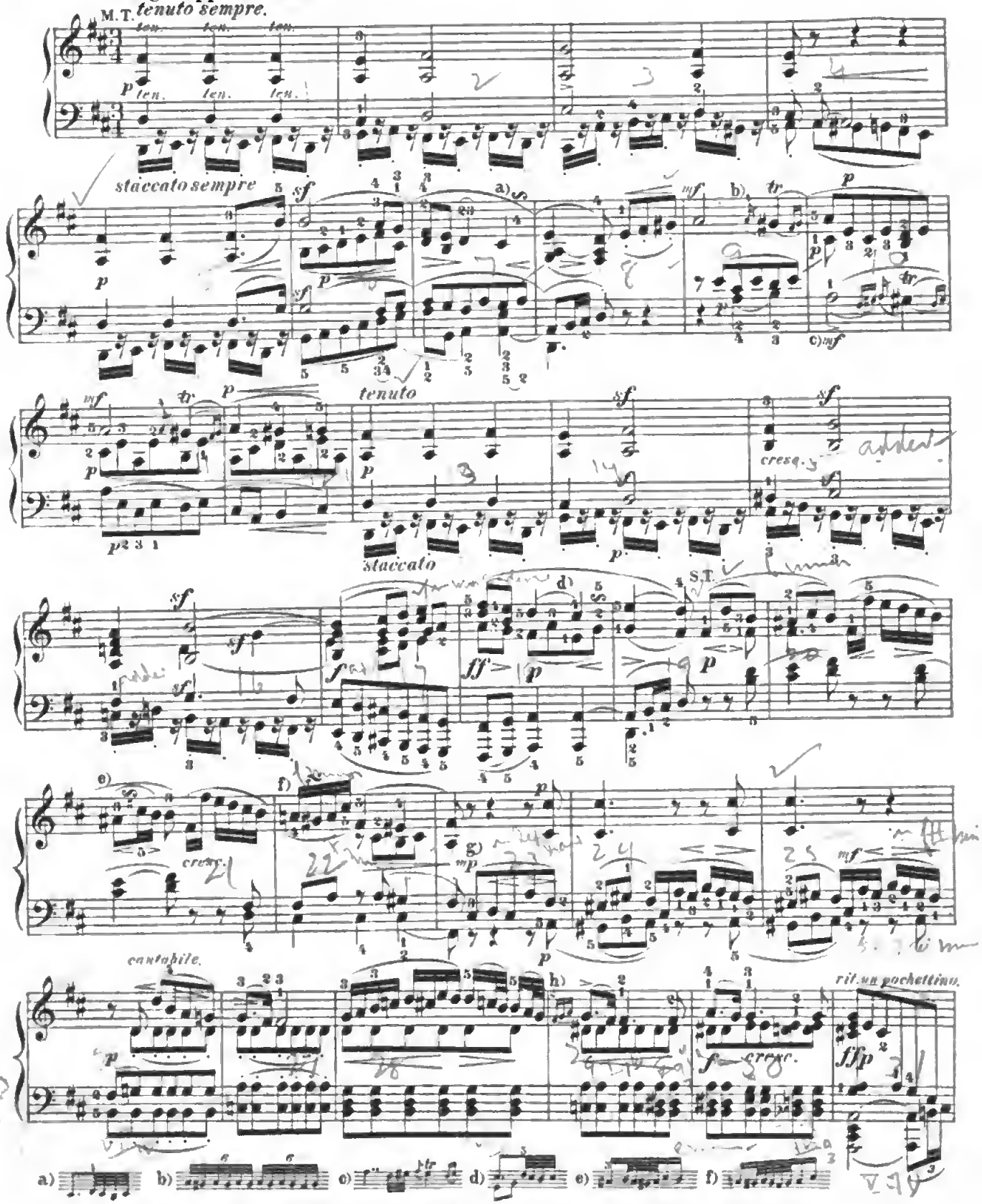

g) Beginning here, bring out the higher left-hand part as the melody for three measures, then the higher right-hand part for five measures, playing both very *legato*.

h)

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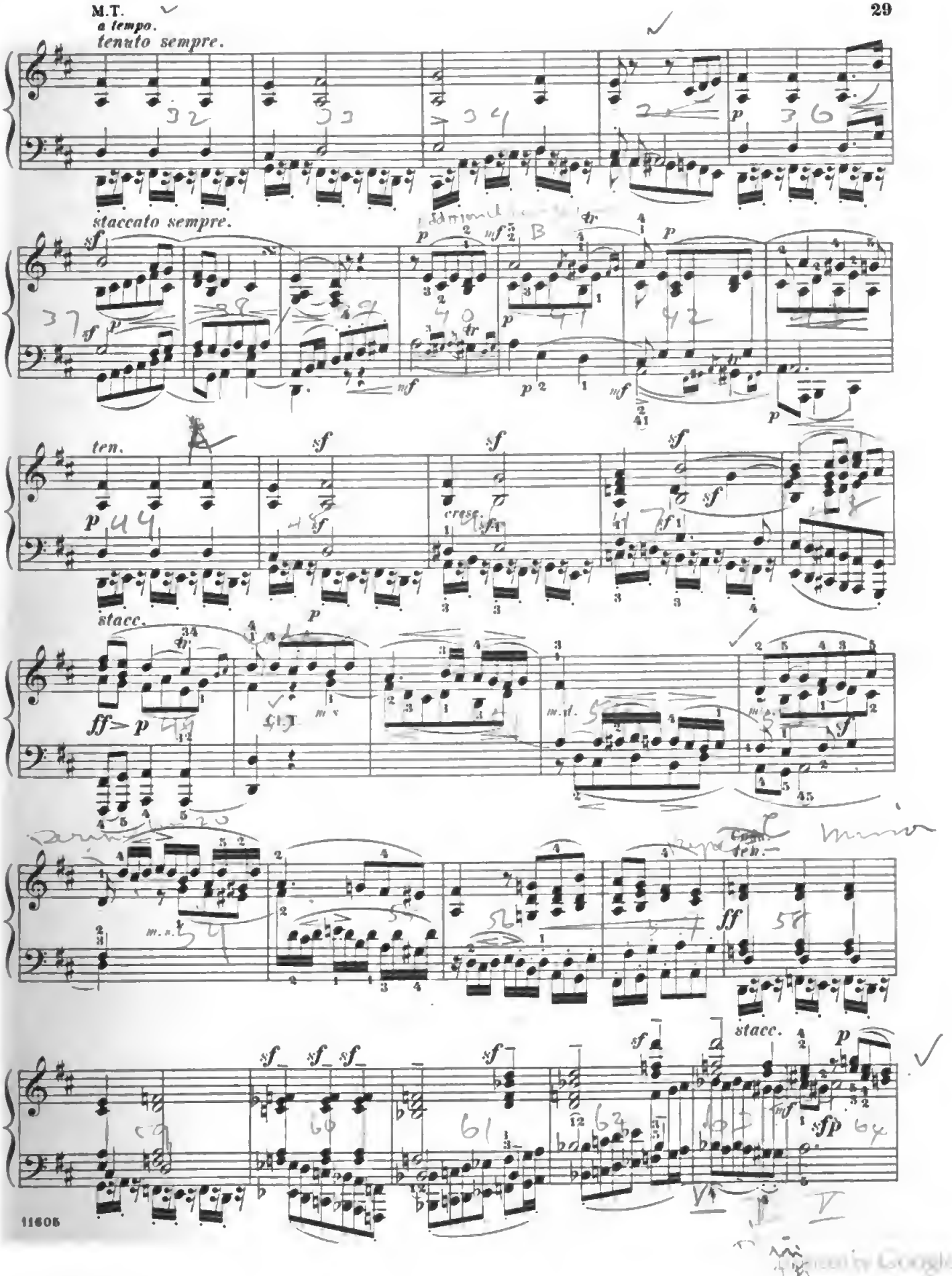

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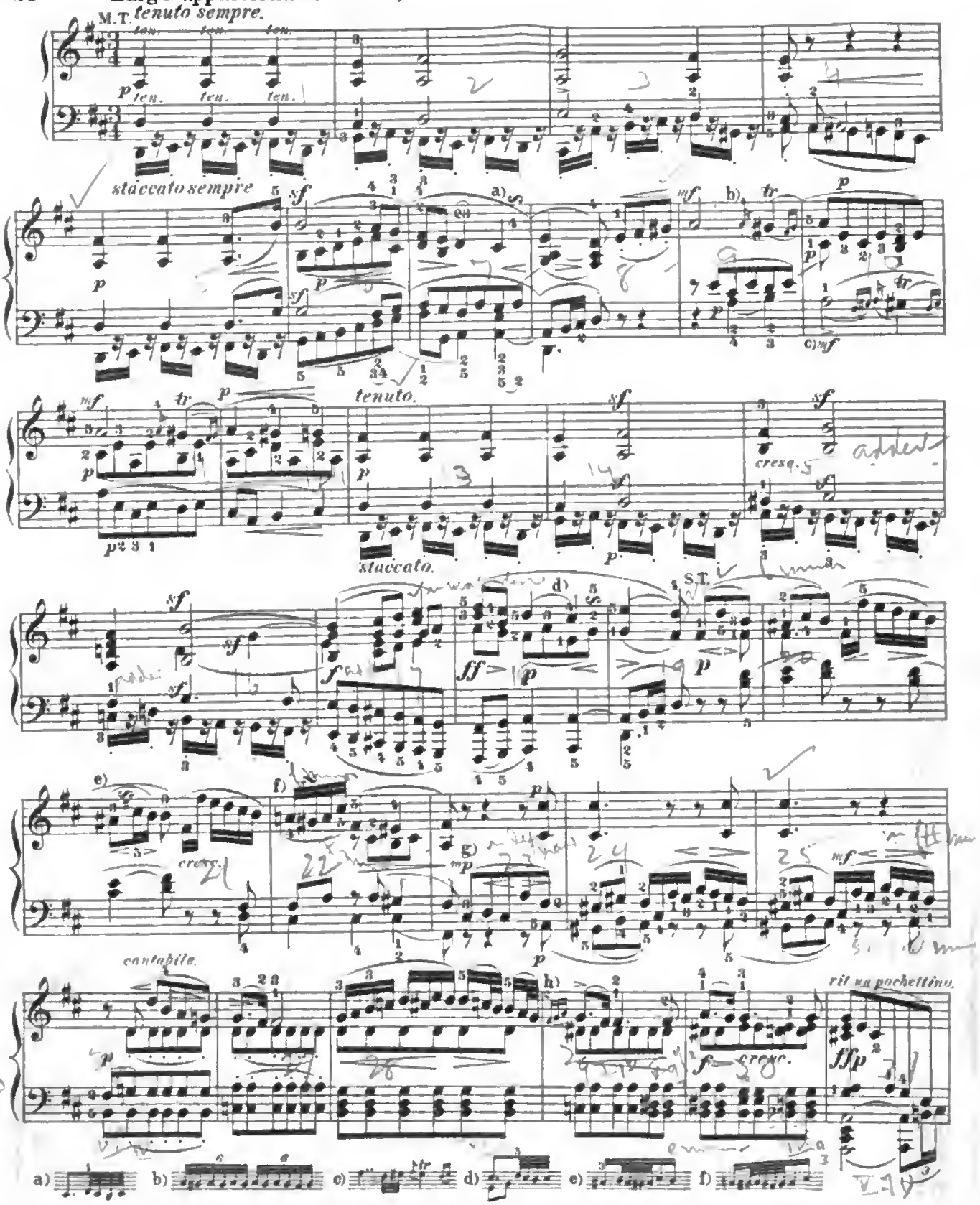
Largo appassionato. (♩ = 76.)



g) Beginning here, bring out the higher left-hand part as the melody for three measures, then the higher right-hand part for five measures, playing both very *legato*.

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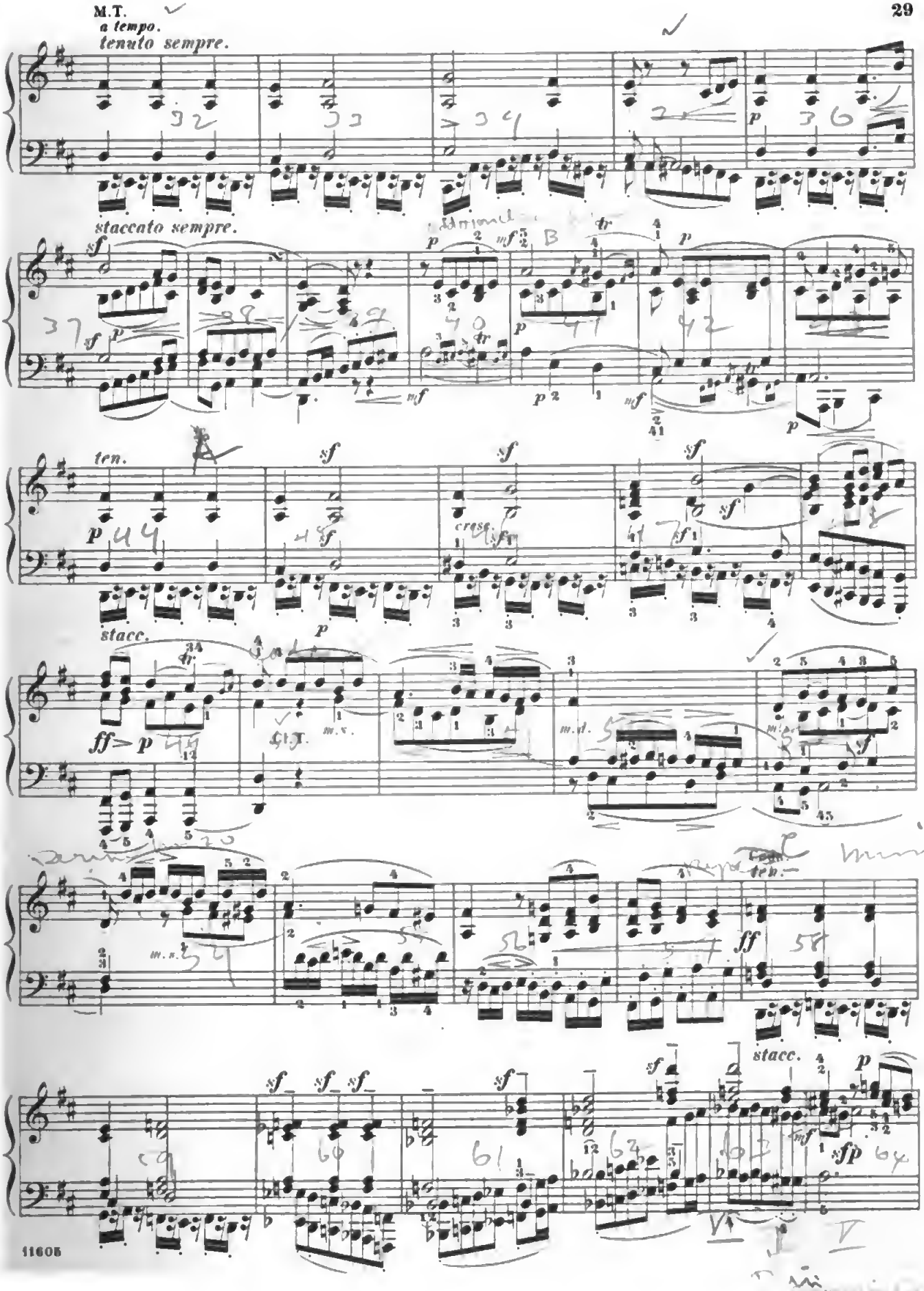

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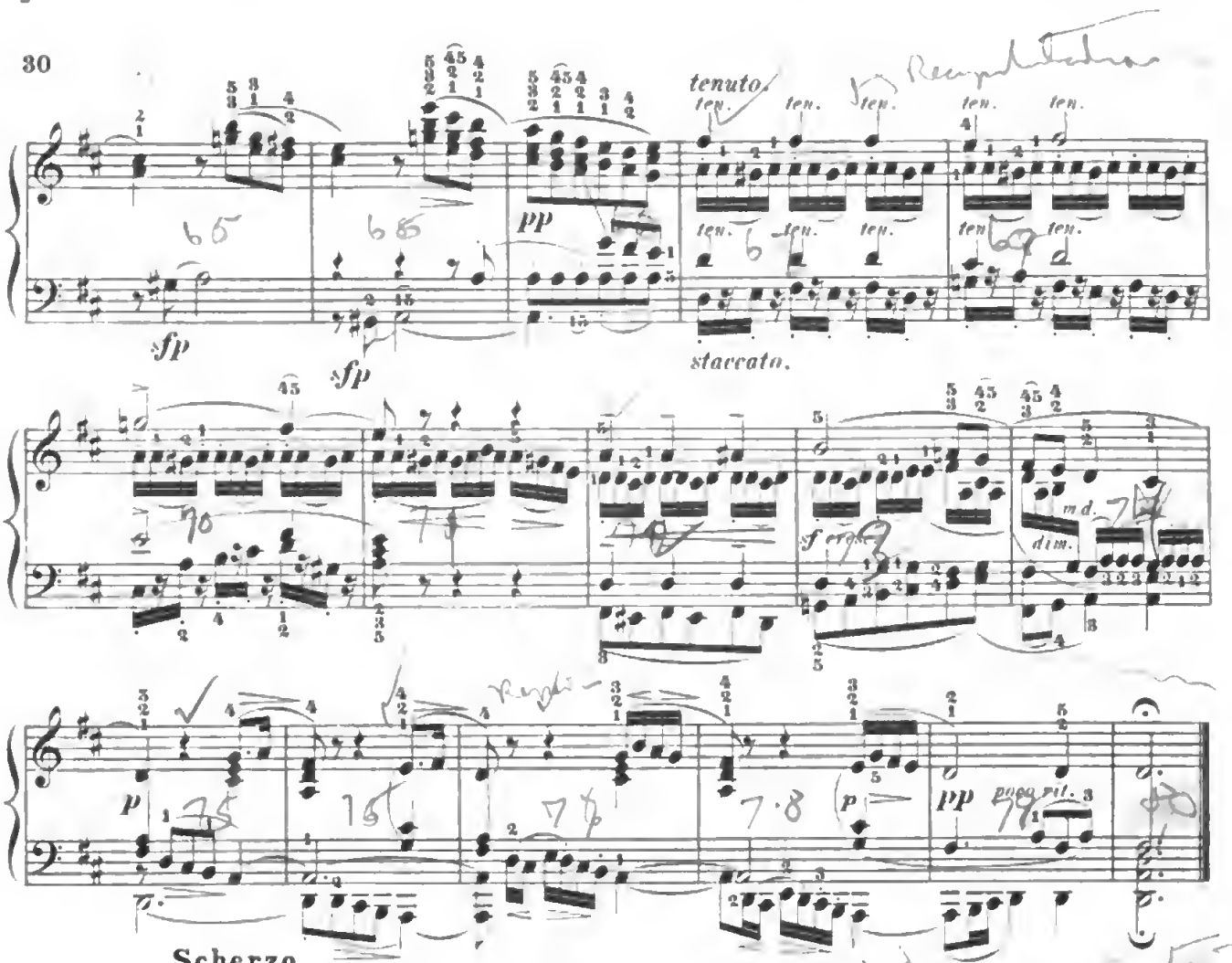
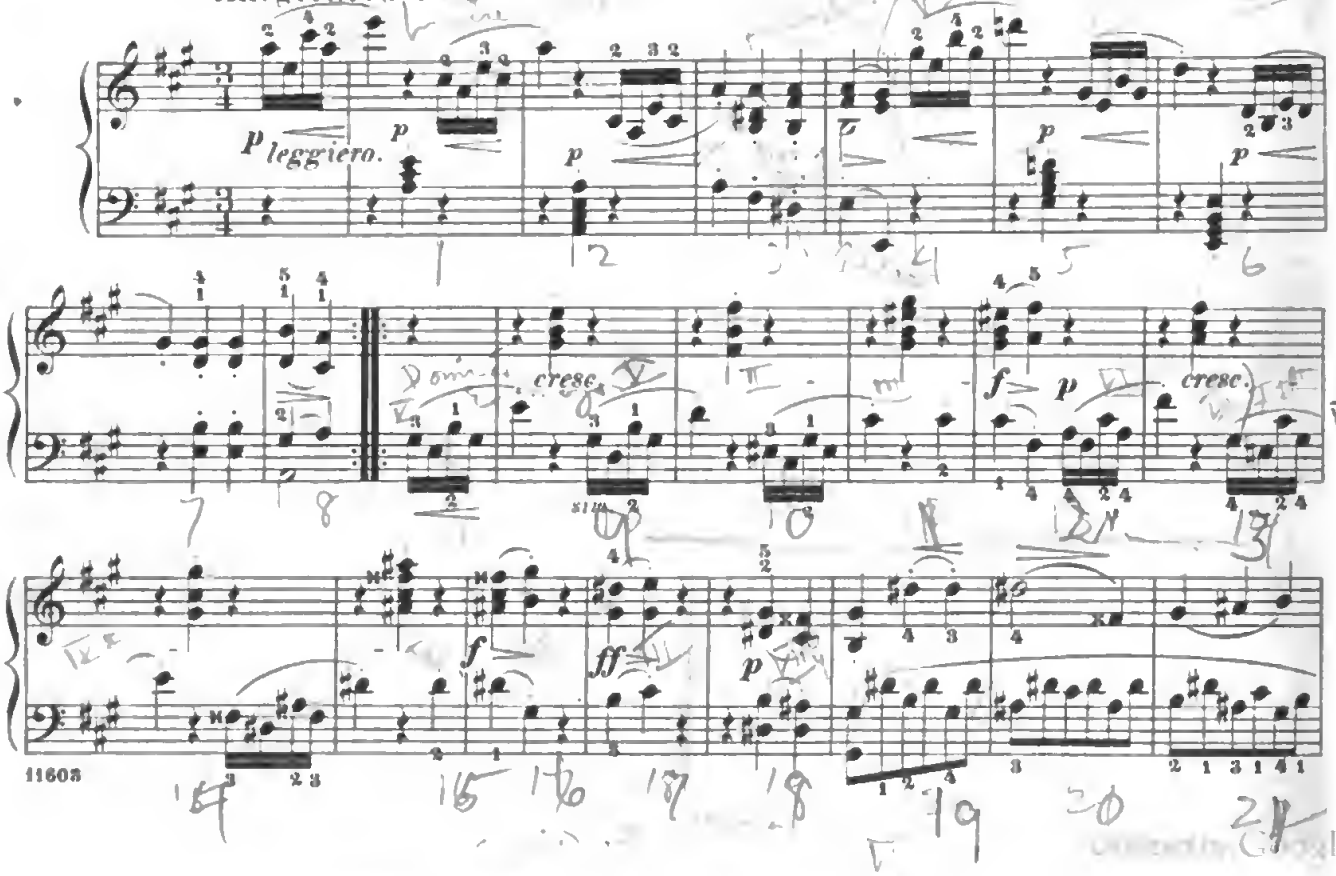


Scherzo.

Allegretto. (♩. = 88.)



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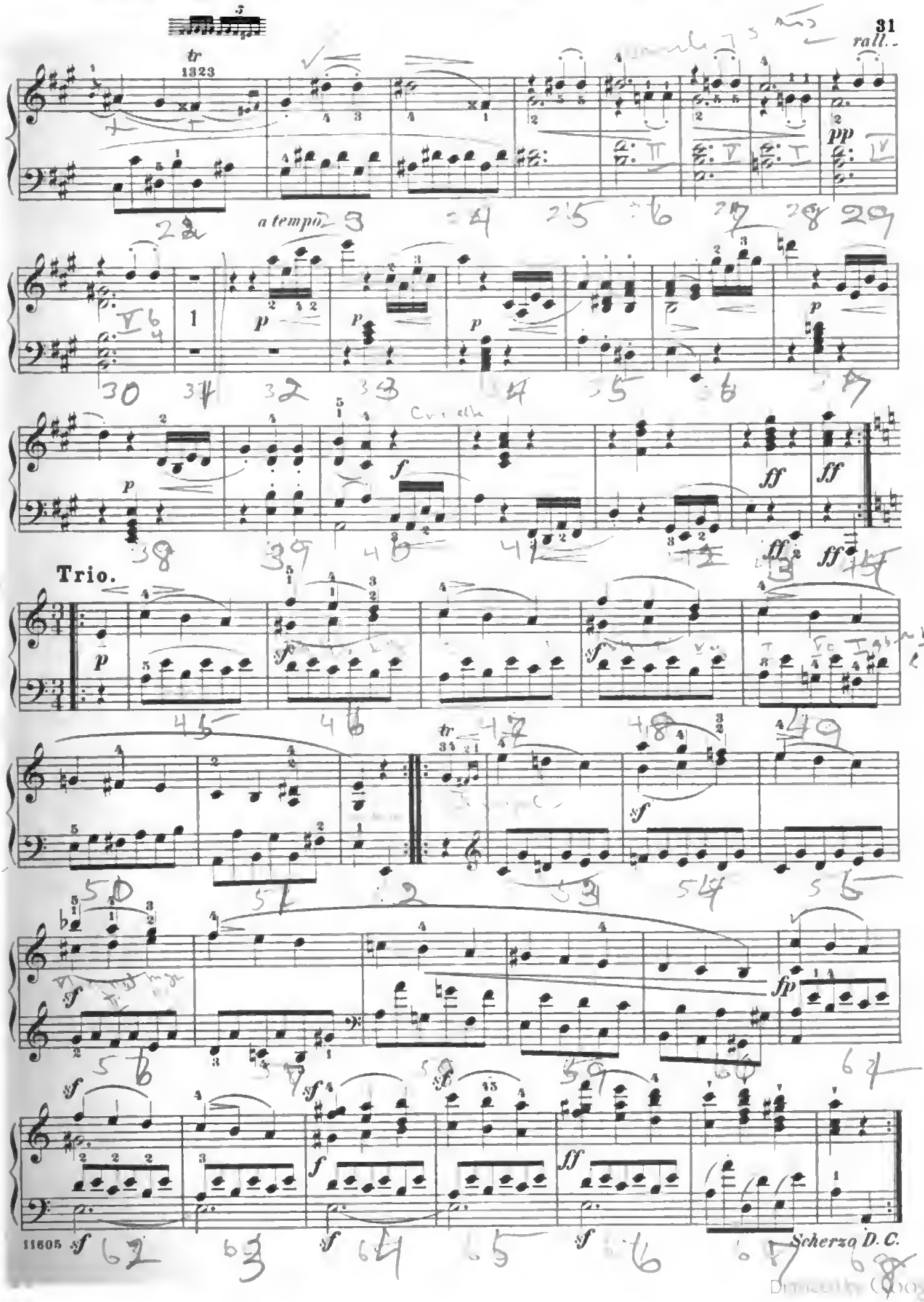
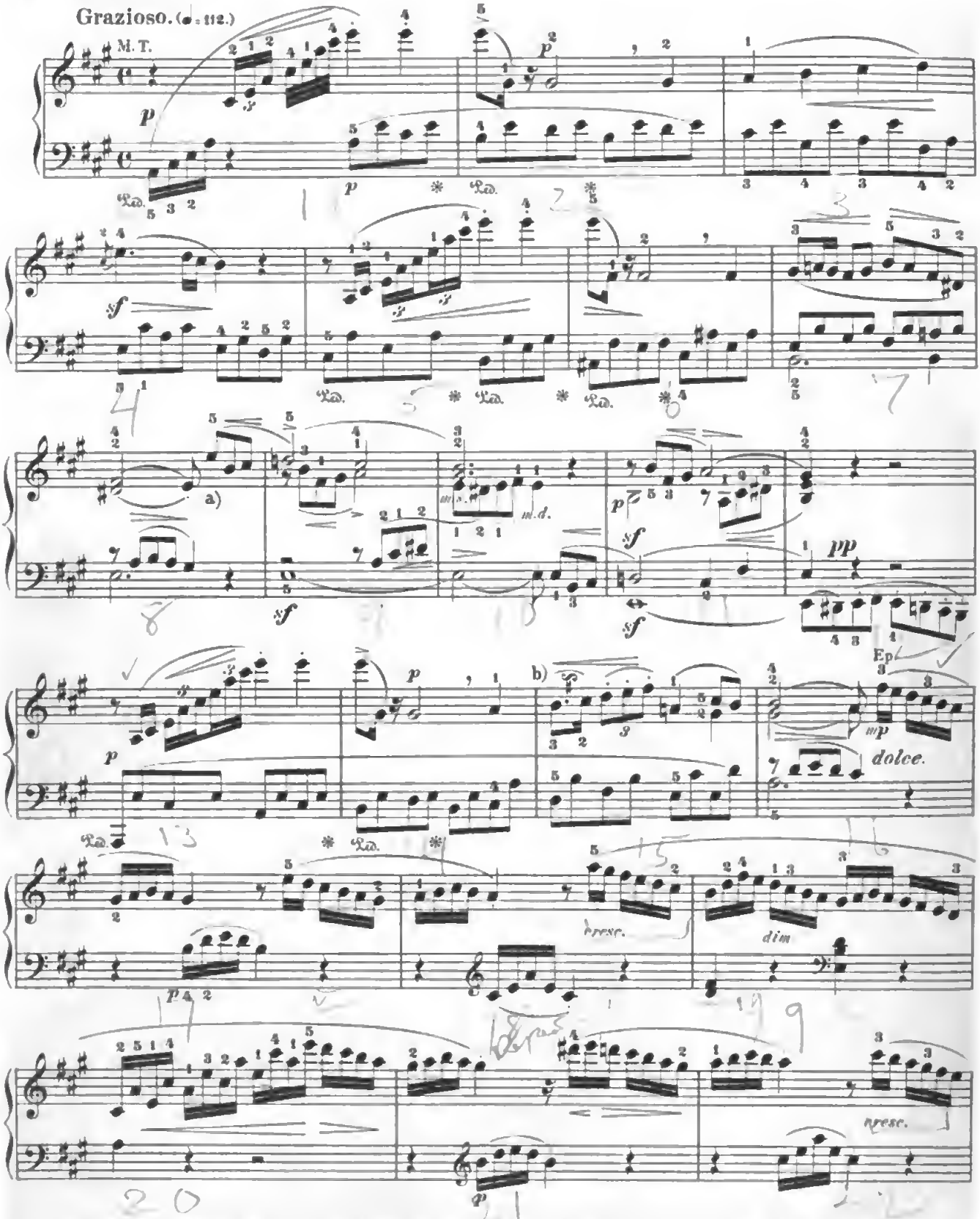

rall.
a tempo
Trio.
Scherzo D.C.

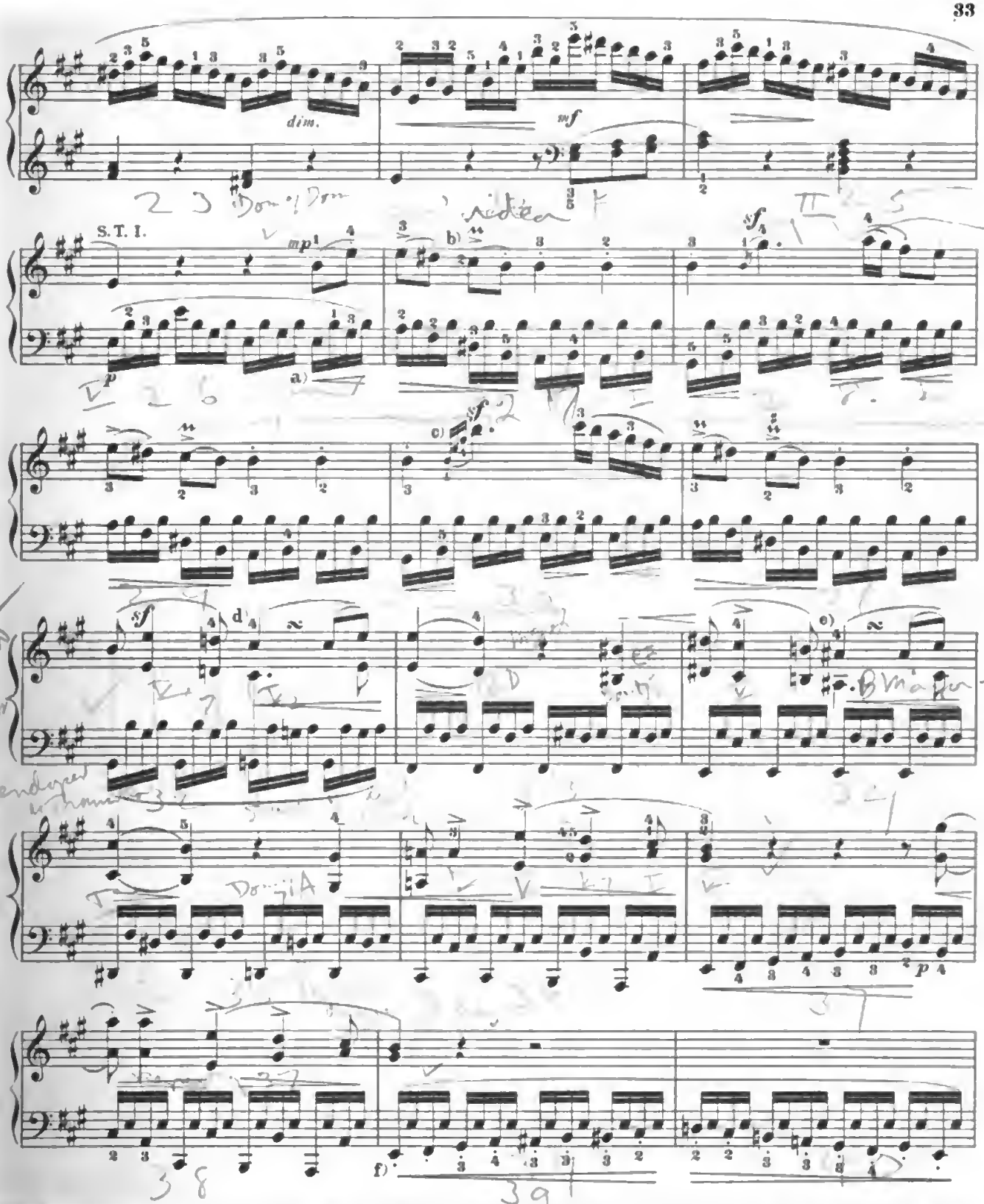
Rondo.

Grazioso. (♩ = 112.)



a) The motive commencing with the 3 eighth-notes should be brought out in each hand with the expression indicated, while the other parts are kept subordinate.

b)



a) Together with the actual melody-part (though not quite so prominently), the melody contained in the tones forming the true bass, a) b) c) d) e) must be expressively shaded.

f) The dots placed here by the composer, signify that the notes so marked are to be slightly accented.

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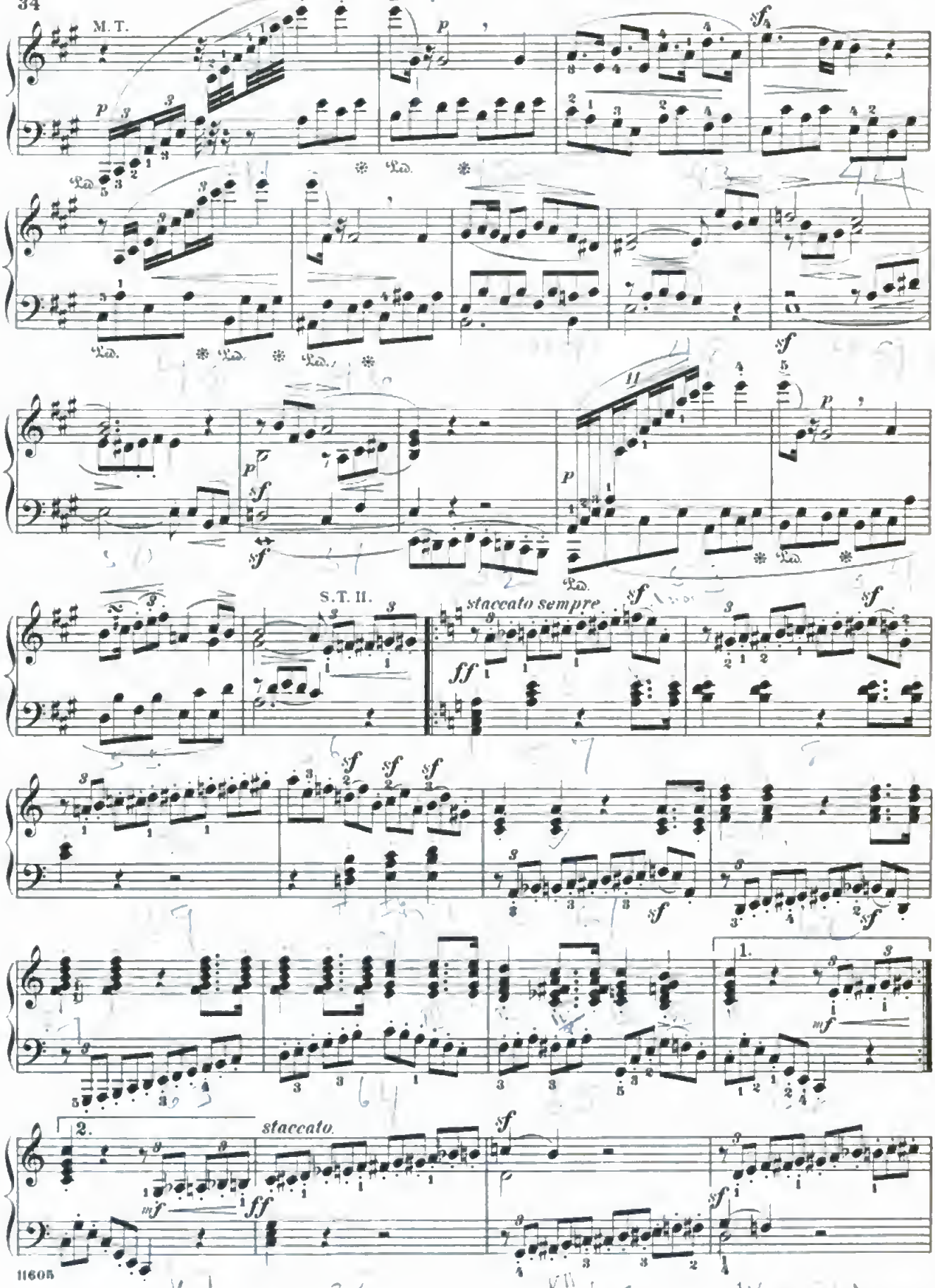

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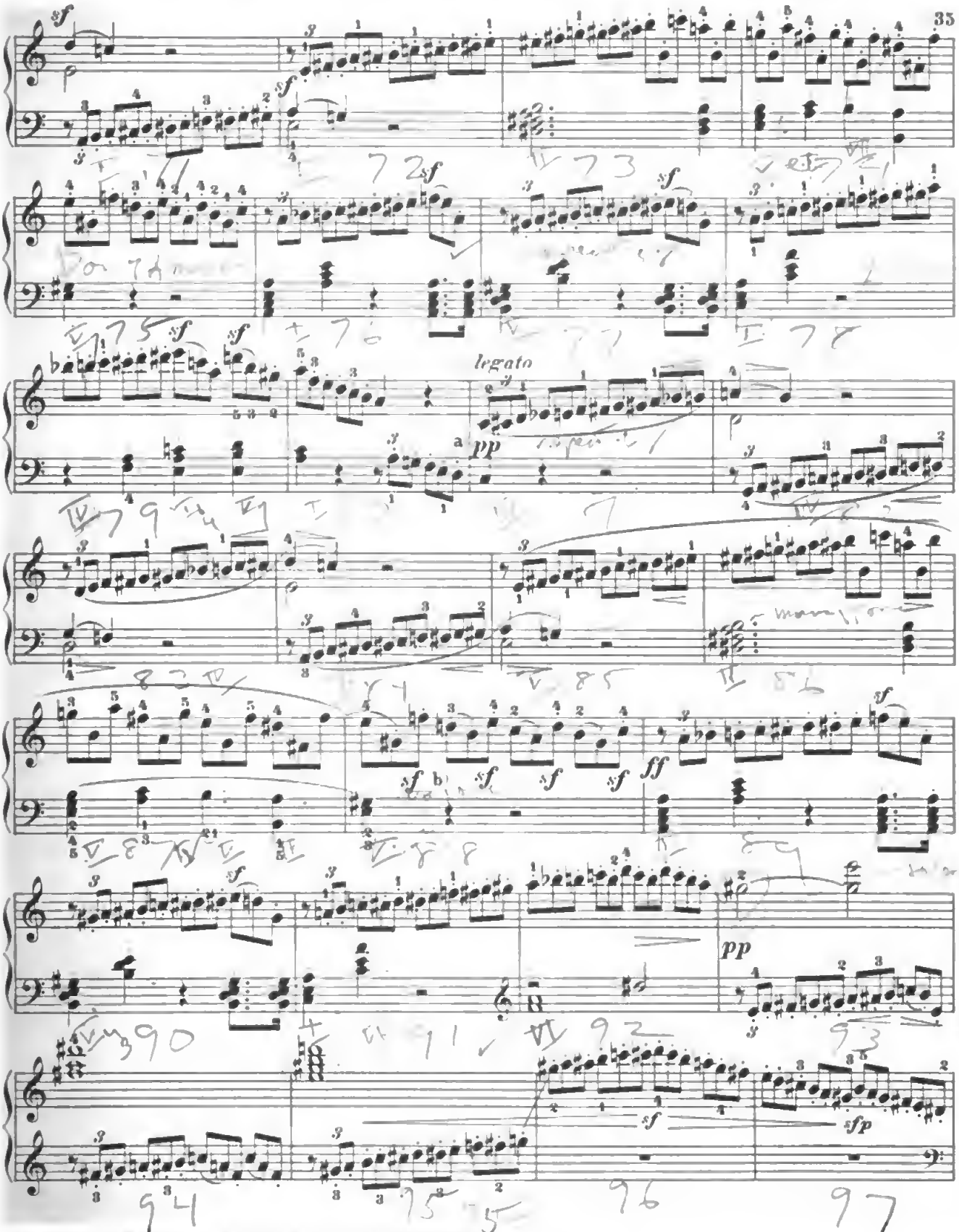

a) Sudden *pianissimo,* without a previous *diminuendo.*

b) Be careful here not to play the eighth-notes after the *sf*'s proportionately louder; this measure must remain *pianissimo* to the end, with the exception of the single notes marked *sf,* which for that very reason, however, must not be played with exaggerated force, but only about *mf.*

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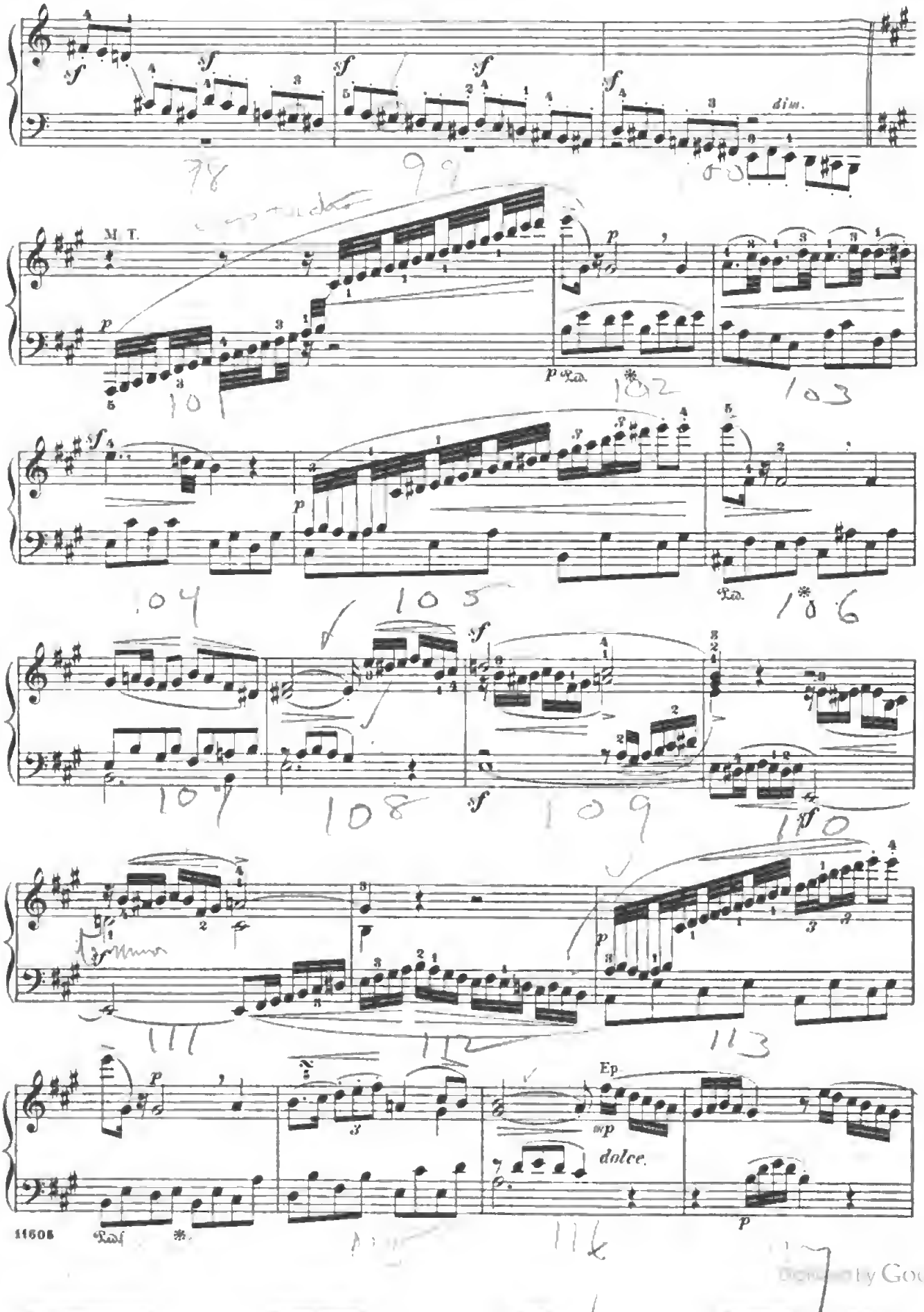
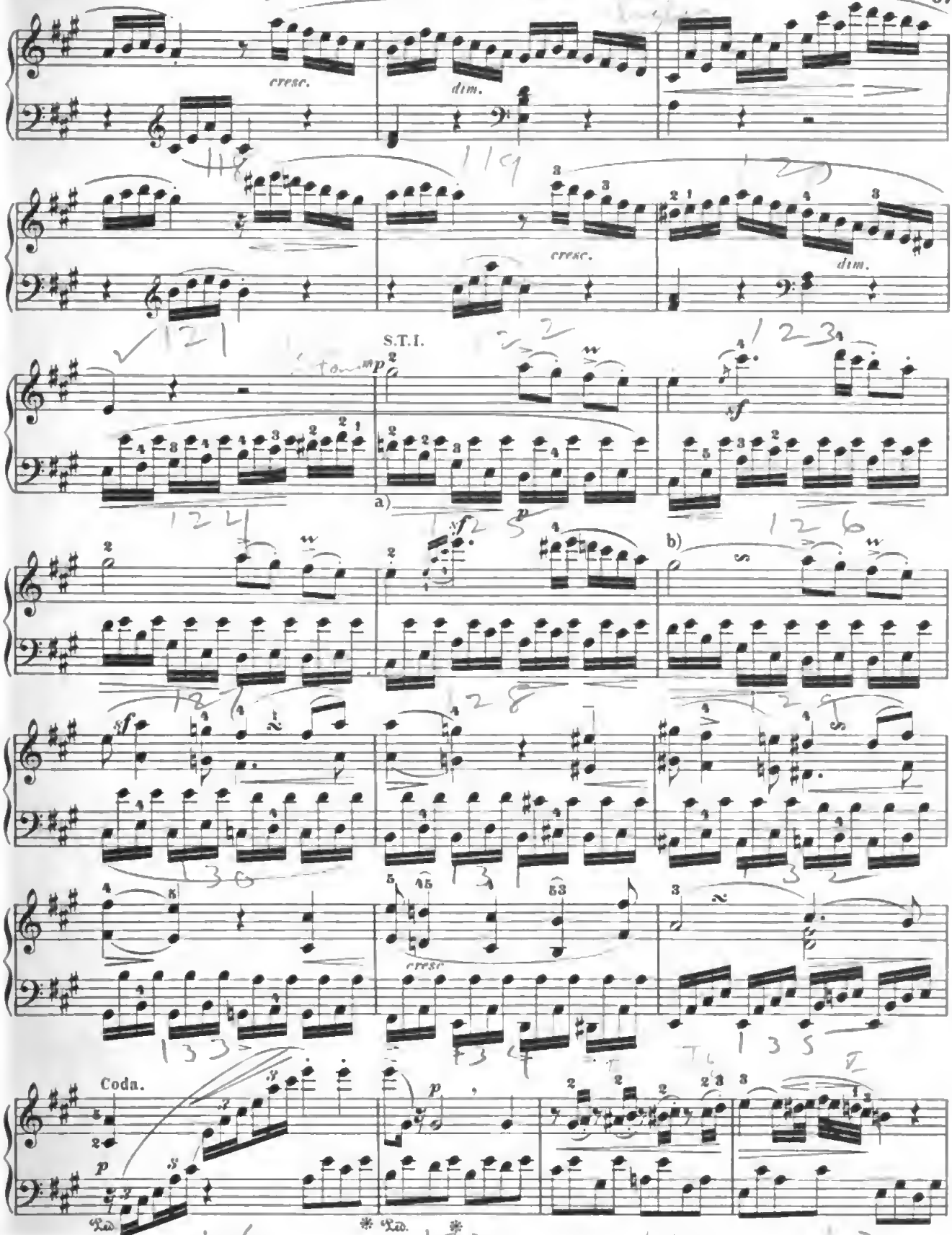
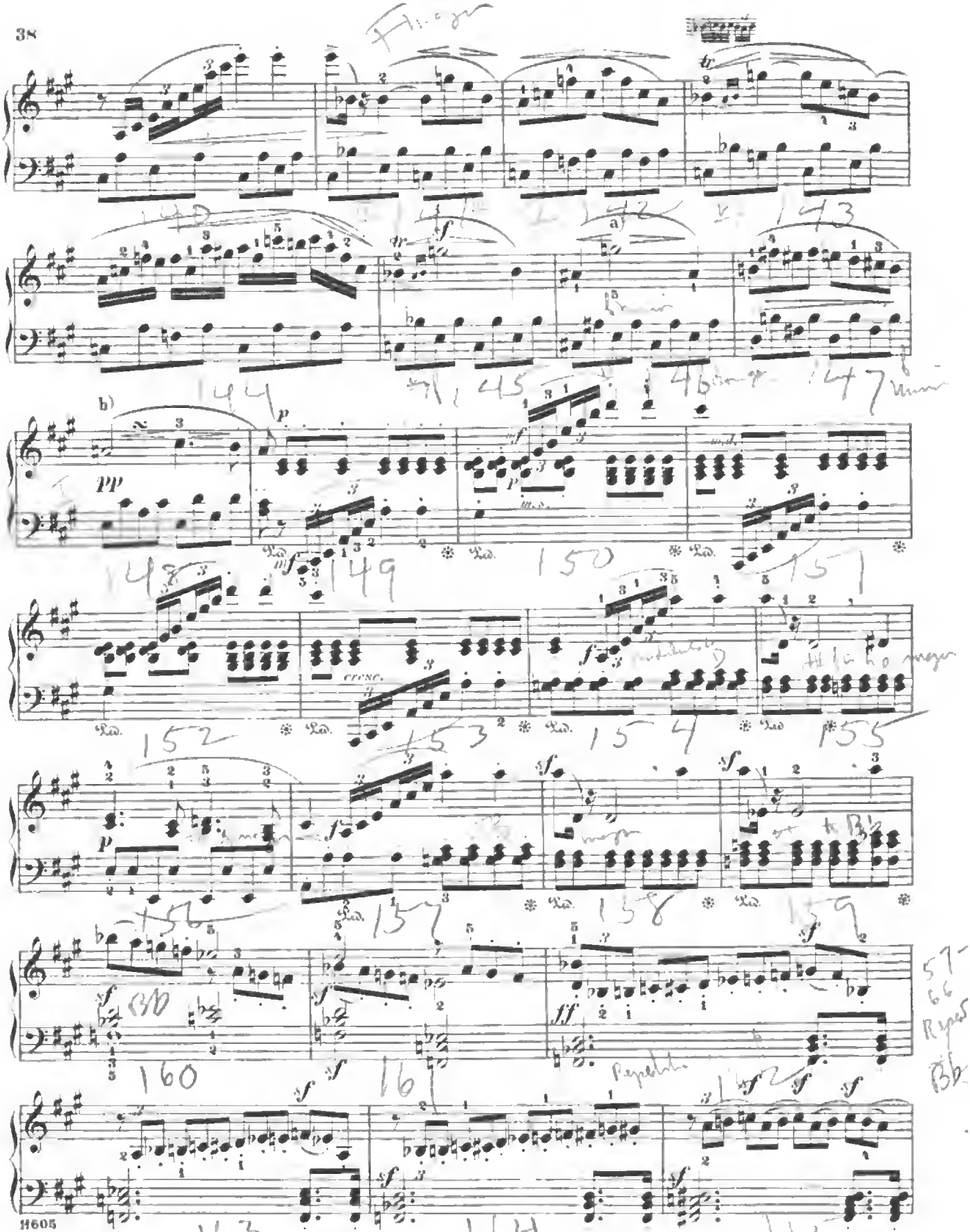

M. T.
dim.
dolce.



a) As on Page 33 (a)

b)



#605

a) Accent this G, which is not marked *sf* by the composer, *more gently* than the preceding ones.

b)

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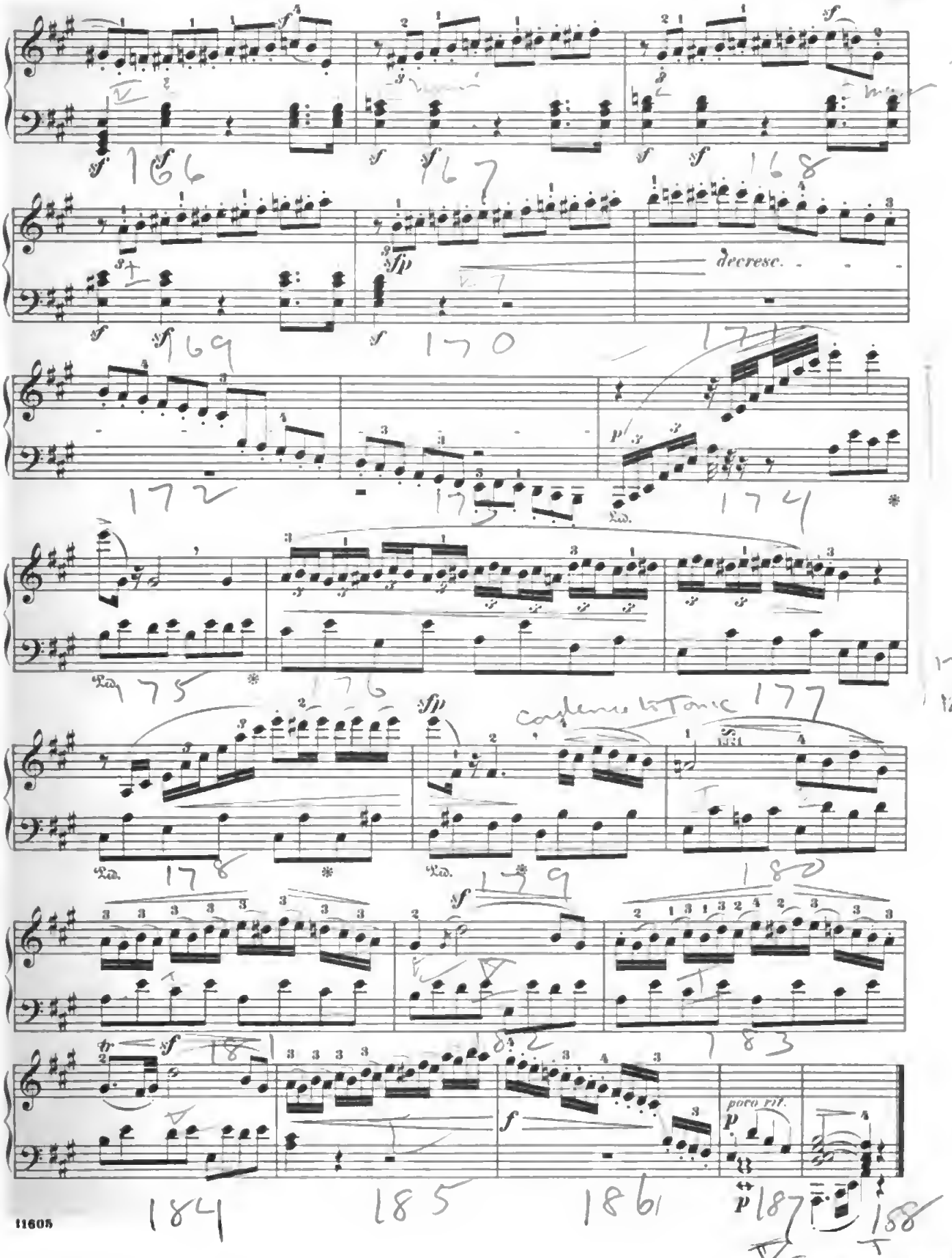

decrese.
poco rit.

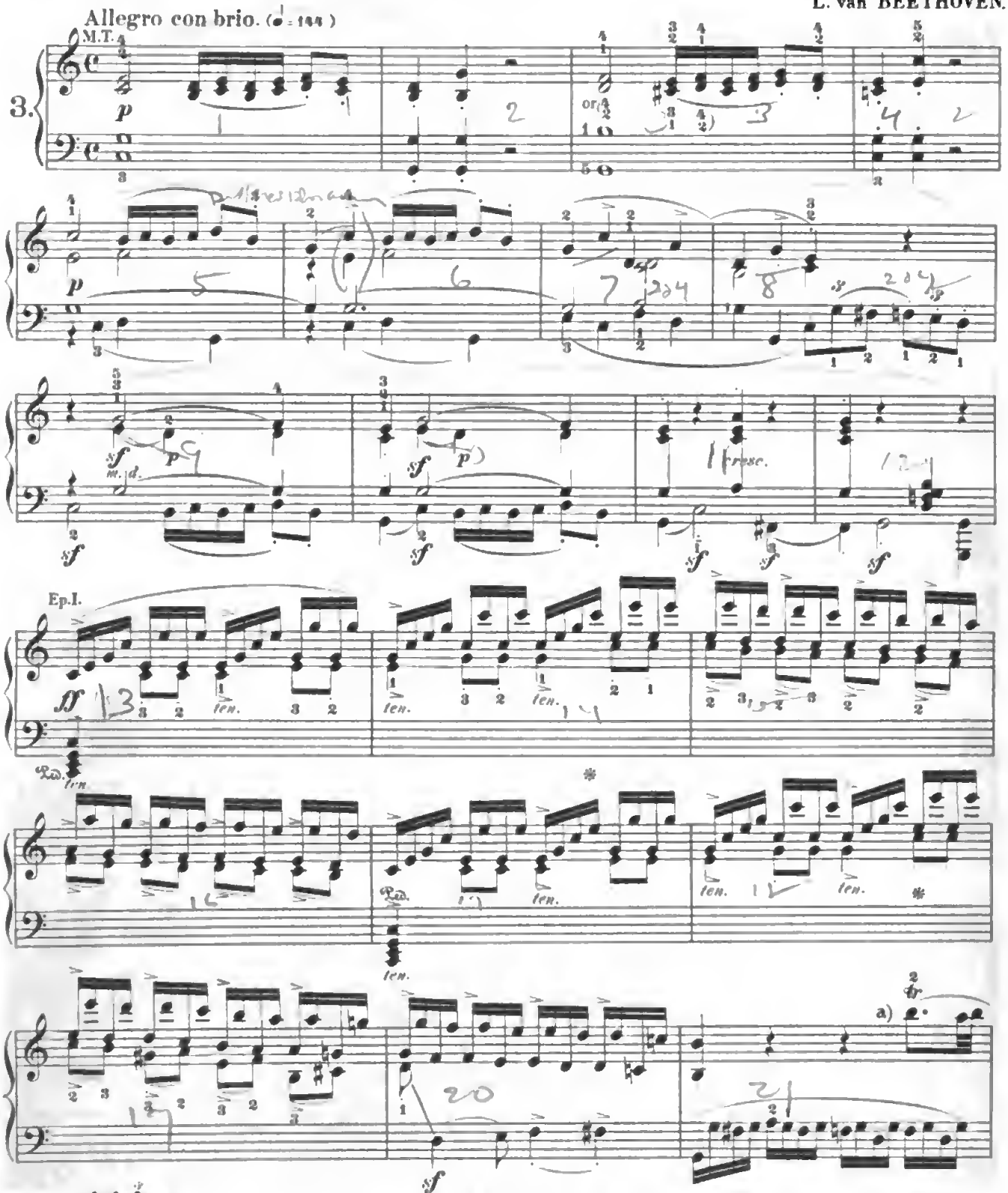
To JOSEPH HAYDN.

SONATA.

Op. 2, No 3.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl. T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a)

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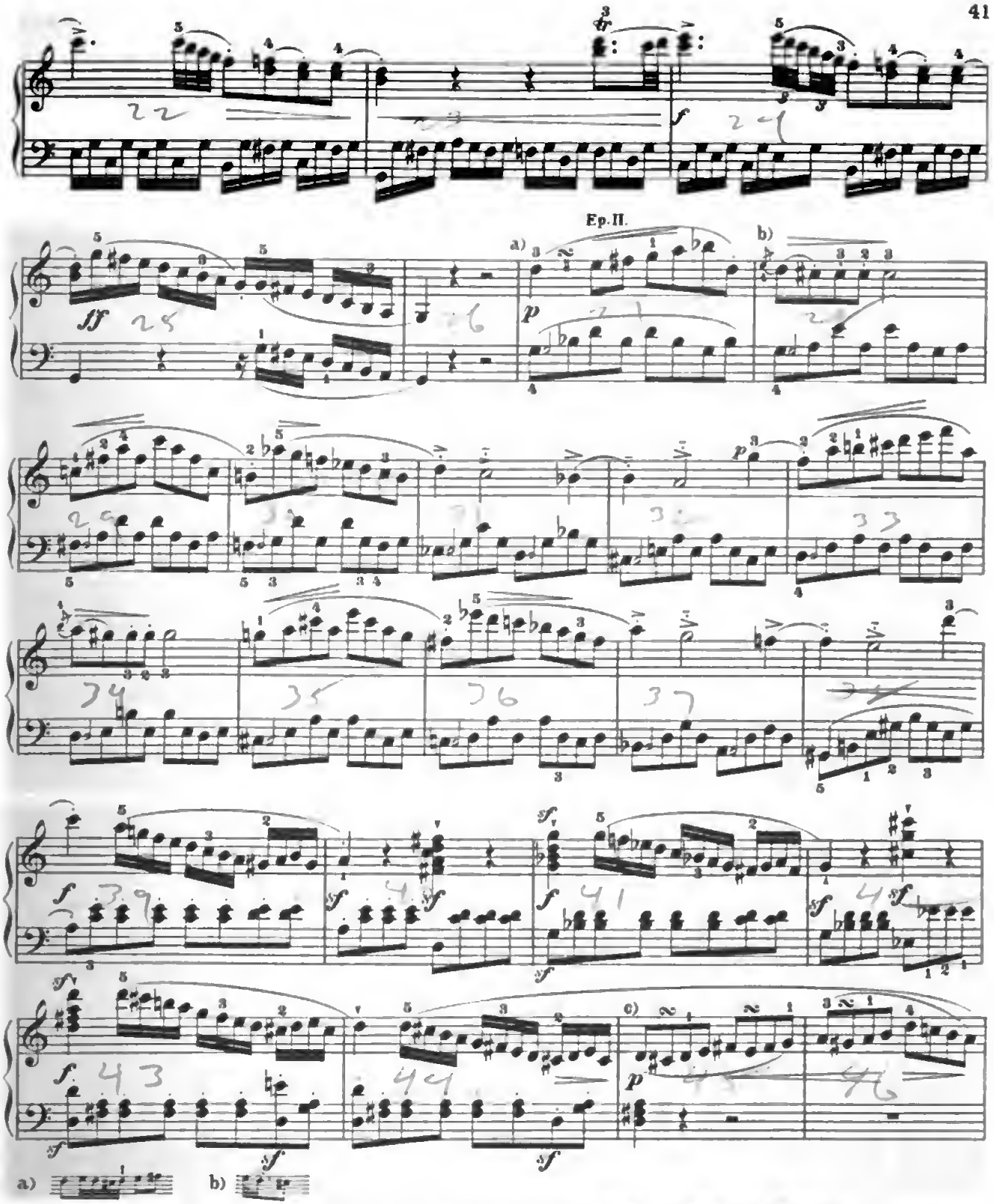

c) Taken literally, this passage would have to be played thus: a) . But Beethoven undoubtedly understood it thus: b) , writing out one tone of each embellishment (C♯, E, G♯), and intending the sign then written for the complete embellishment to apply, as regards time-value, to the note over which it was set, but as regards the tones to be played, to the principal notes before and after it.

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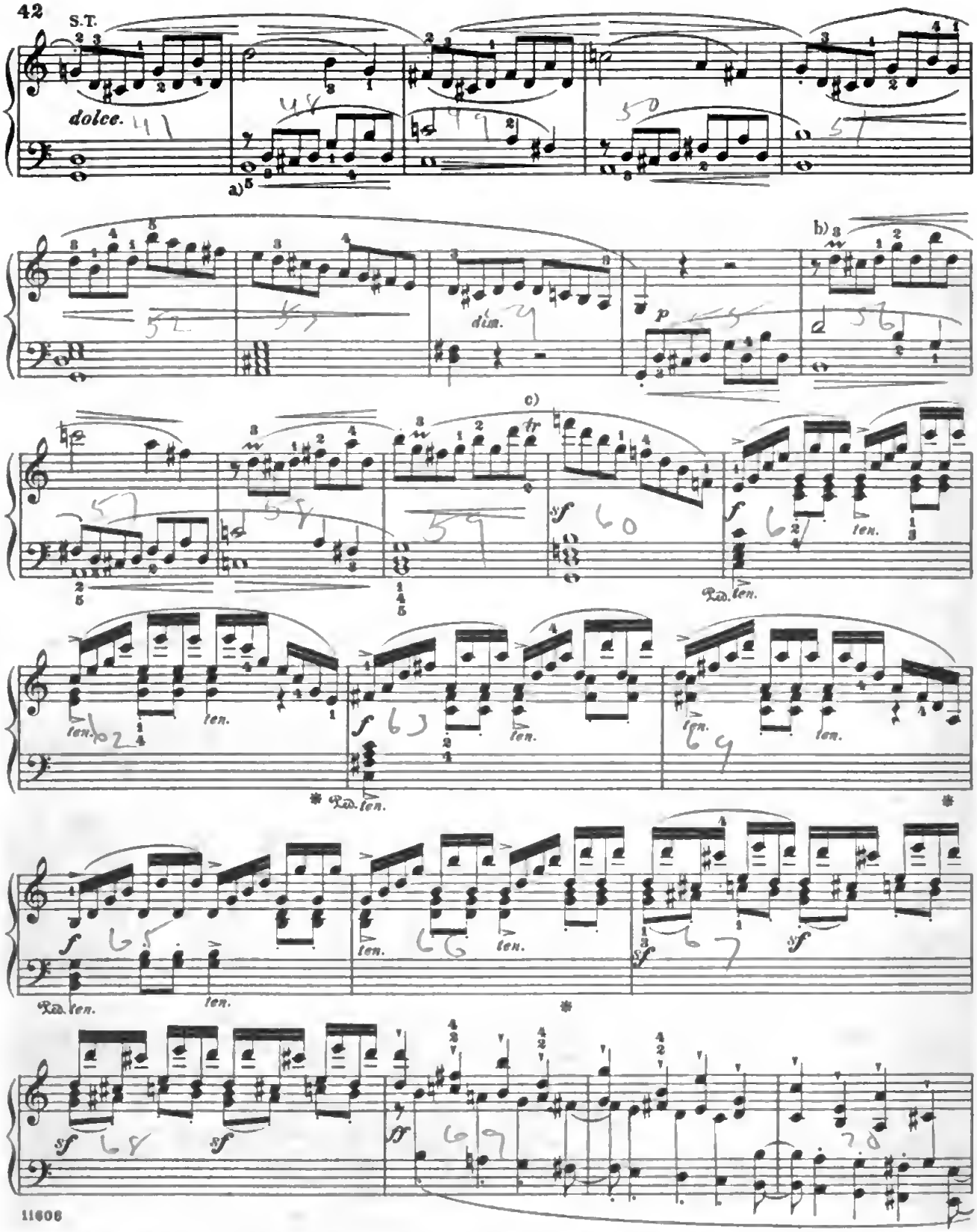

a) During the execution of this motive, the *lower* part in the left hand must keep in the backgrounnd throughout, even where a ⟷ is placed under the lower staff, this mark applying solely to the *tenor*.

b) c)

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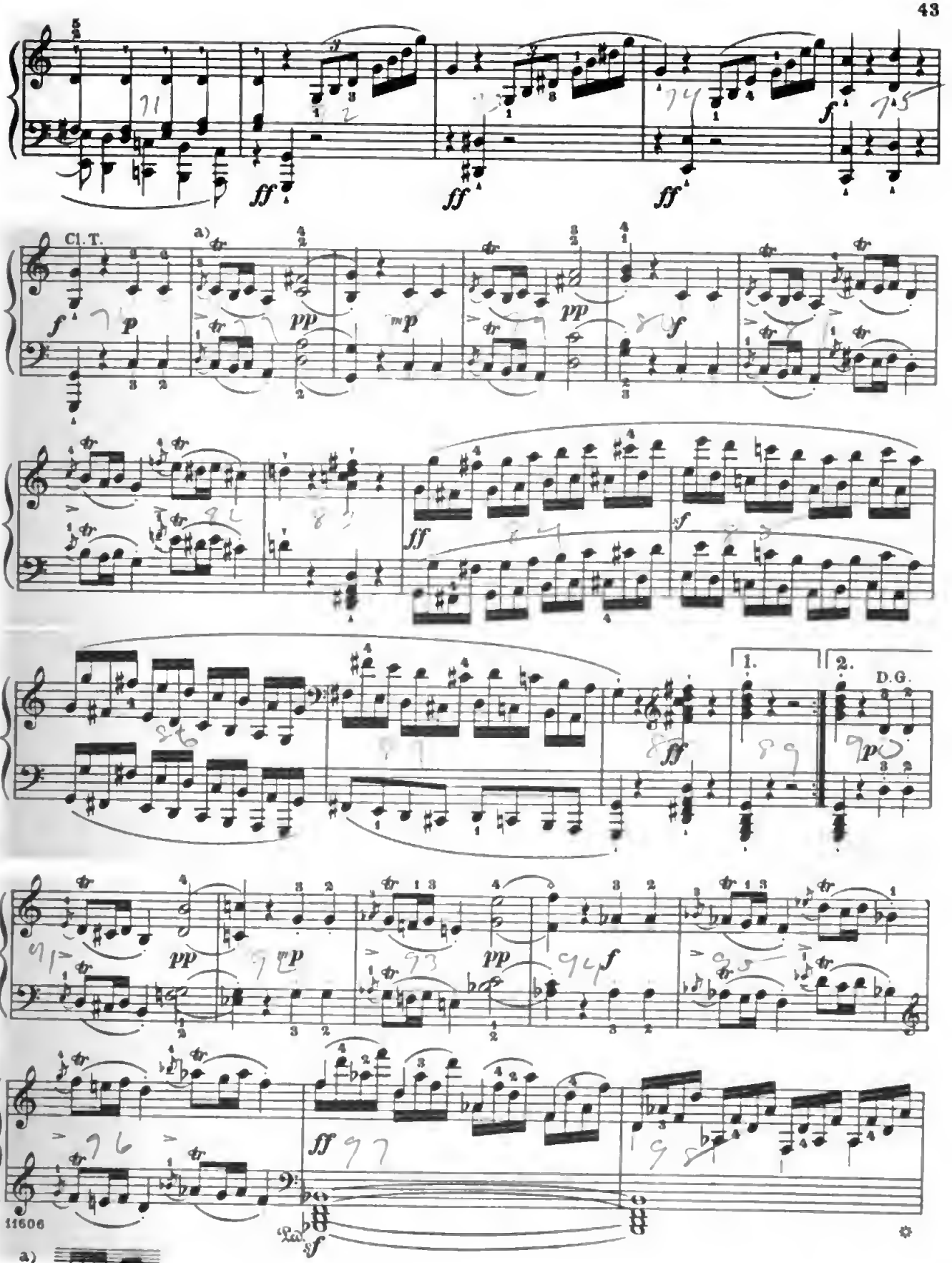

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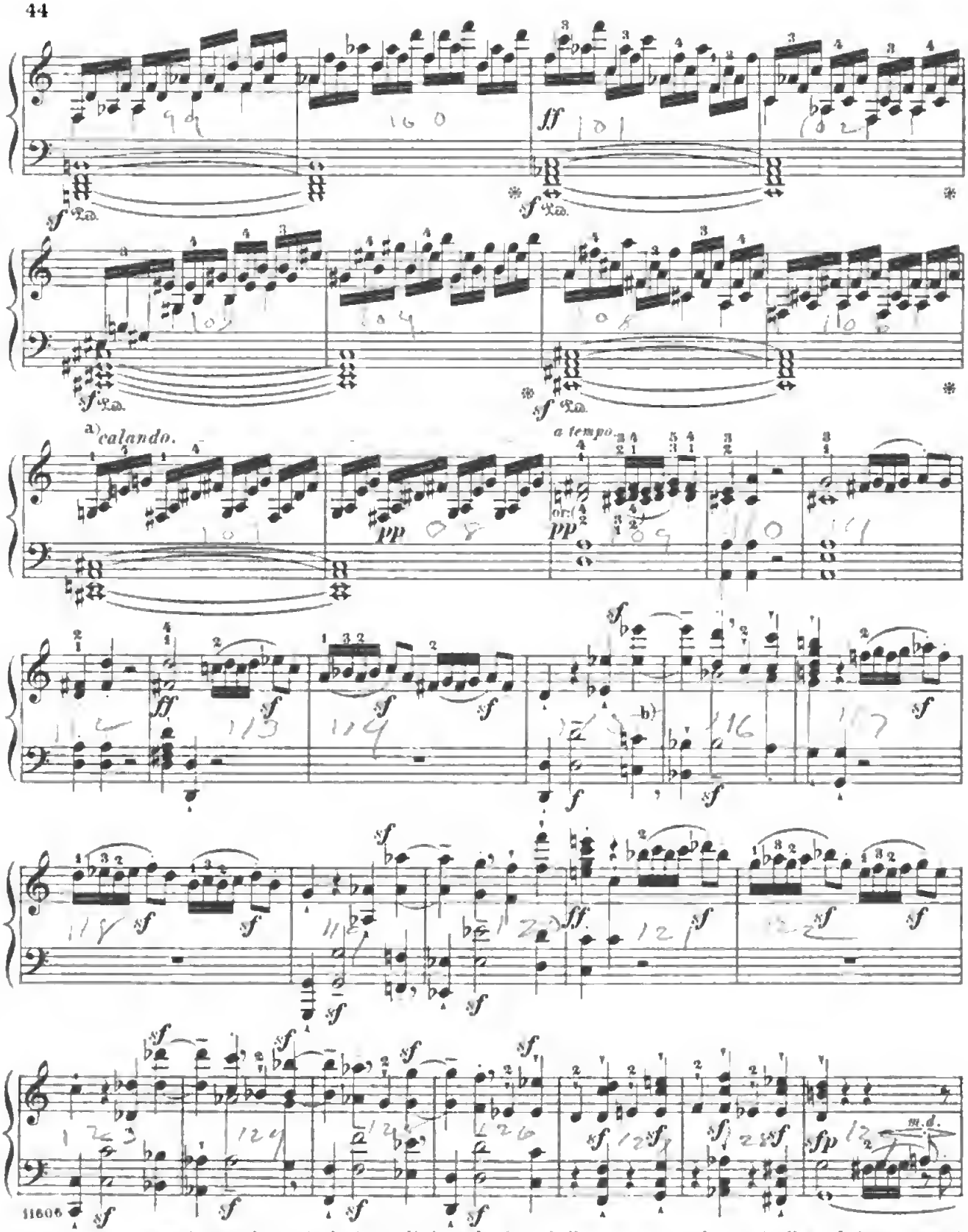

11606

a) *Calando,* properly merely equivalent to *diminuendo,* here indicates, as usual, a retarding of the movement at the same time, which must, however, be very gradual, and not be too strongly marked even at the end.

b) A comma like this indicates that the player should mark the end of a rhythmic group or division; to be effected, in this case, by playing the note before the comma gently, and resuming the reëntering motive with a more forcible attack.

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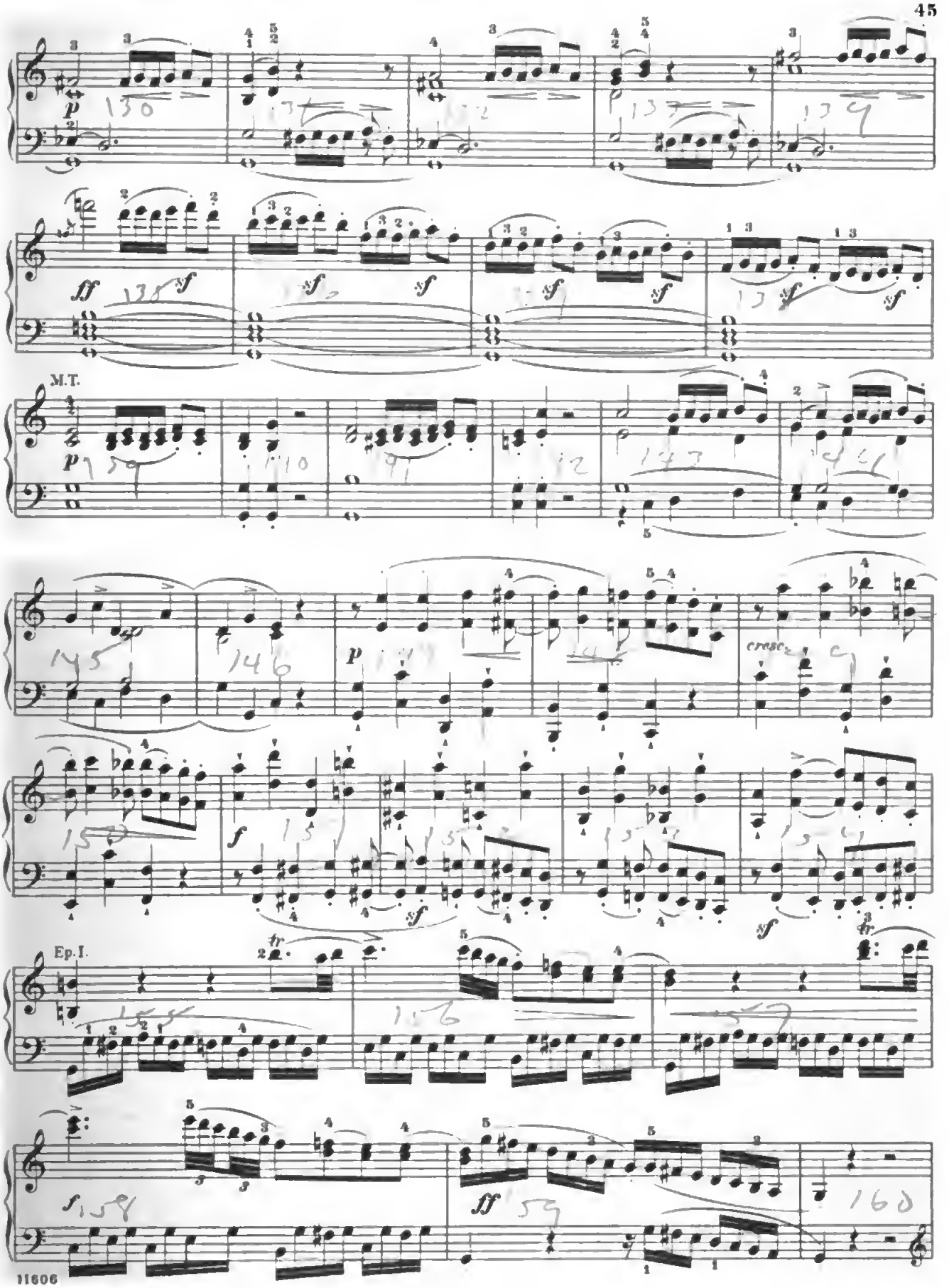
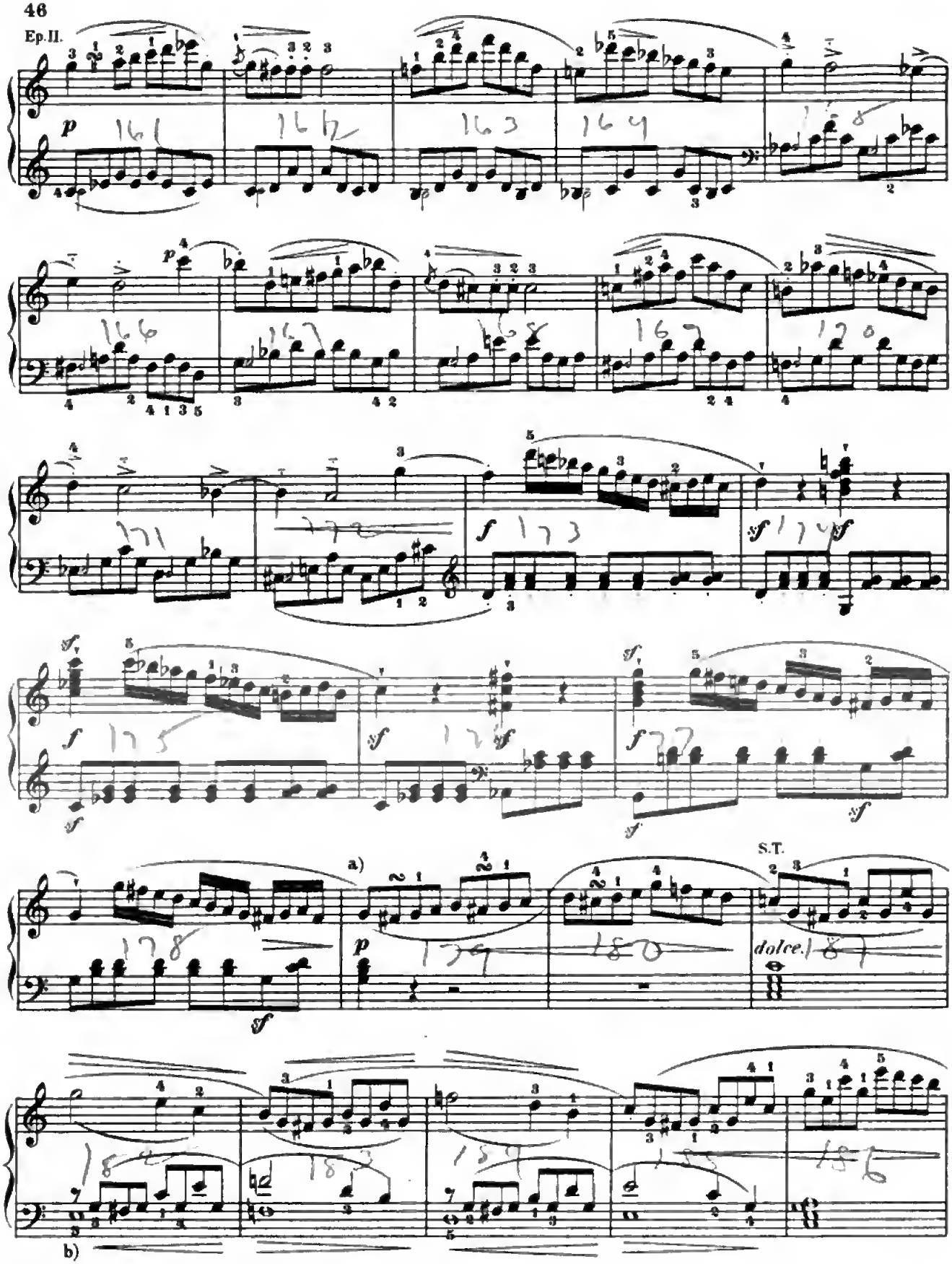

M.T.
Ep.I.



a) As on p. 41, c) b) As on p. 42, a).

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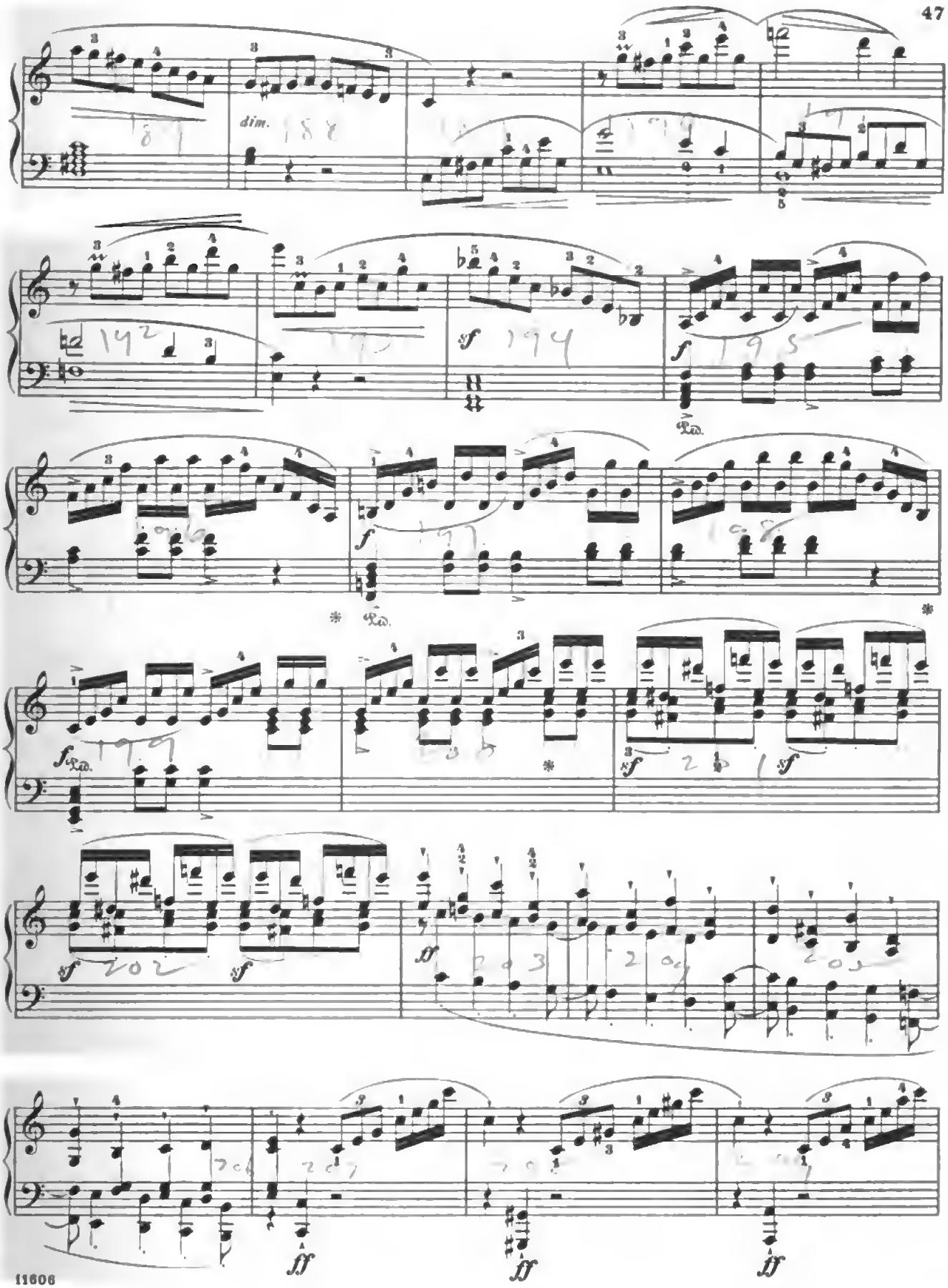

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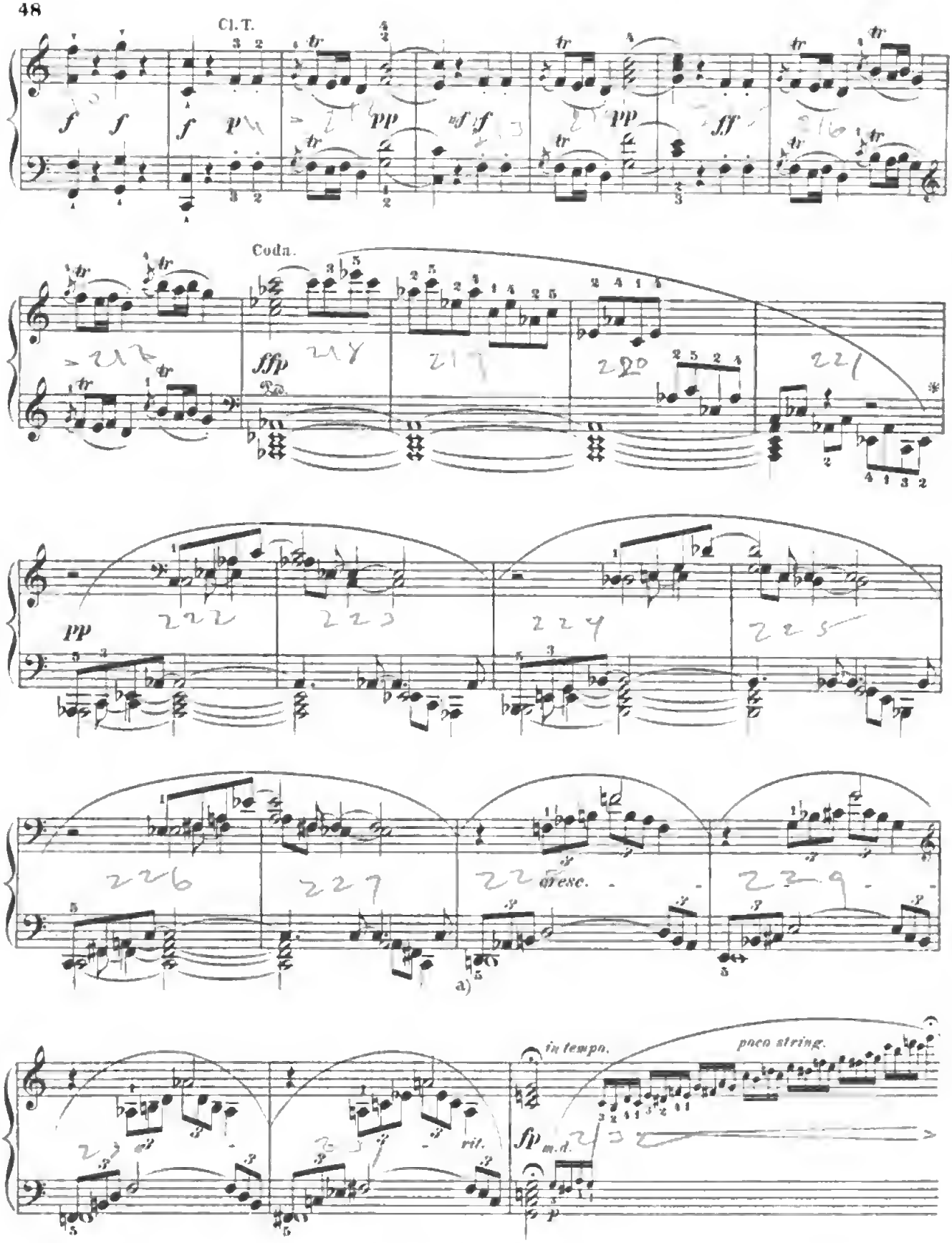

a) Keep the fingers down here, as in the six preceding measures.

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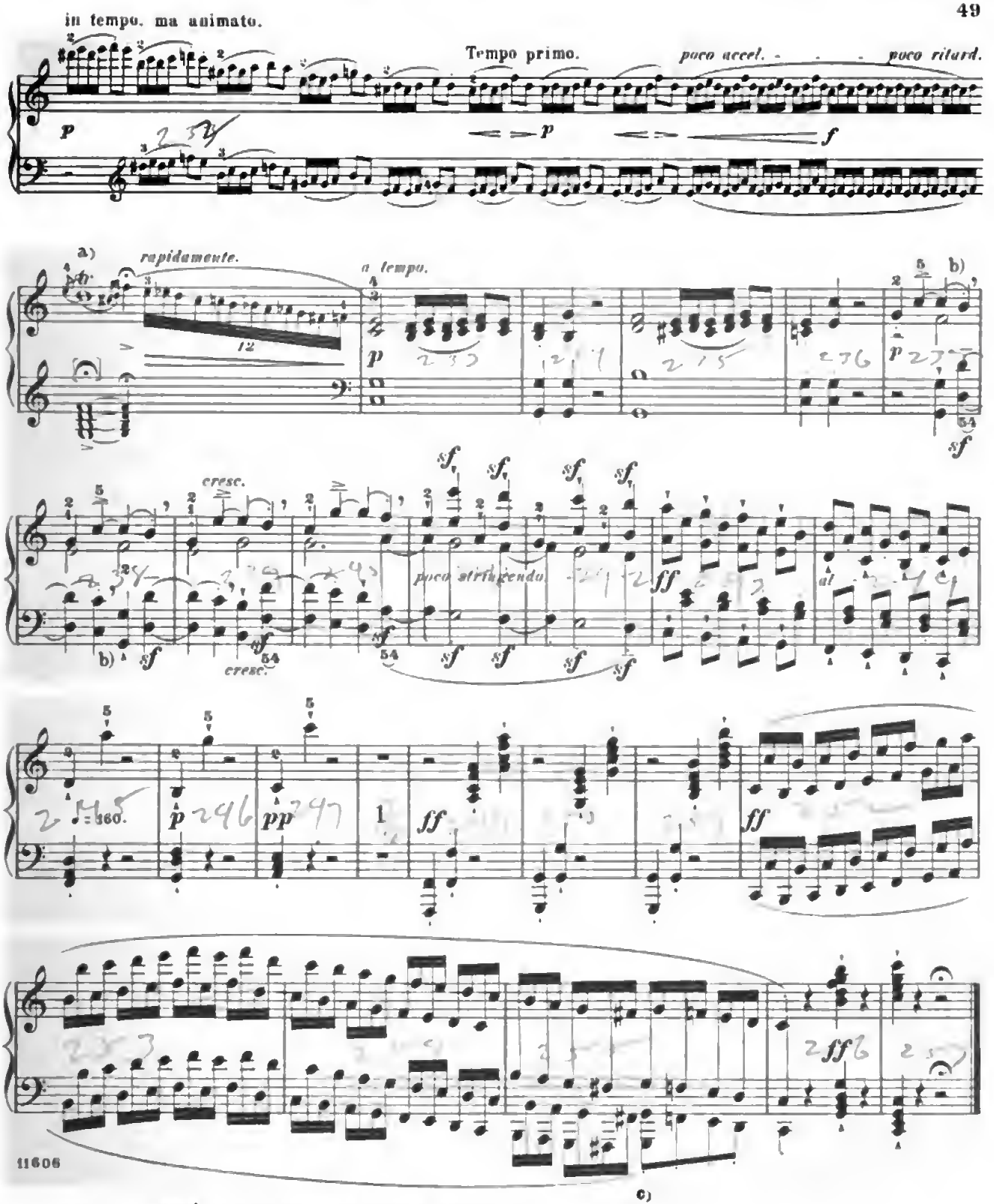

a) The trill in 32nd-notes, beginning on the auxiliary.

b) As on page 44, (b).

c) If Beethoven had had the compass of our modern pianofortes at his command, he would doubtless have written this passage thus: . It is, therefore, quite proper to execute it in the above manner.

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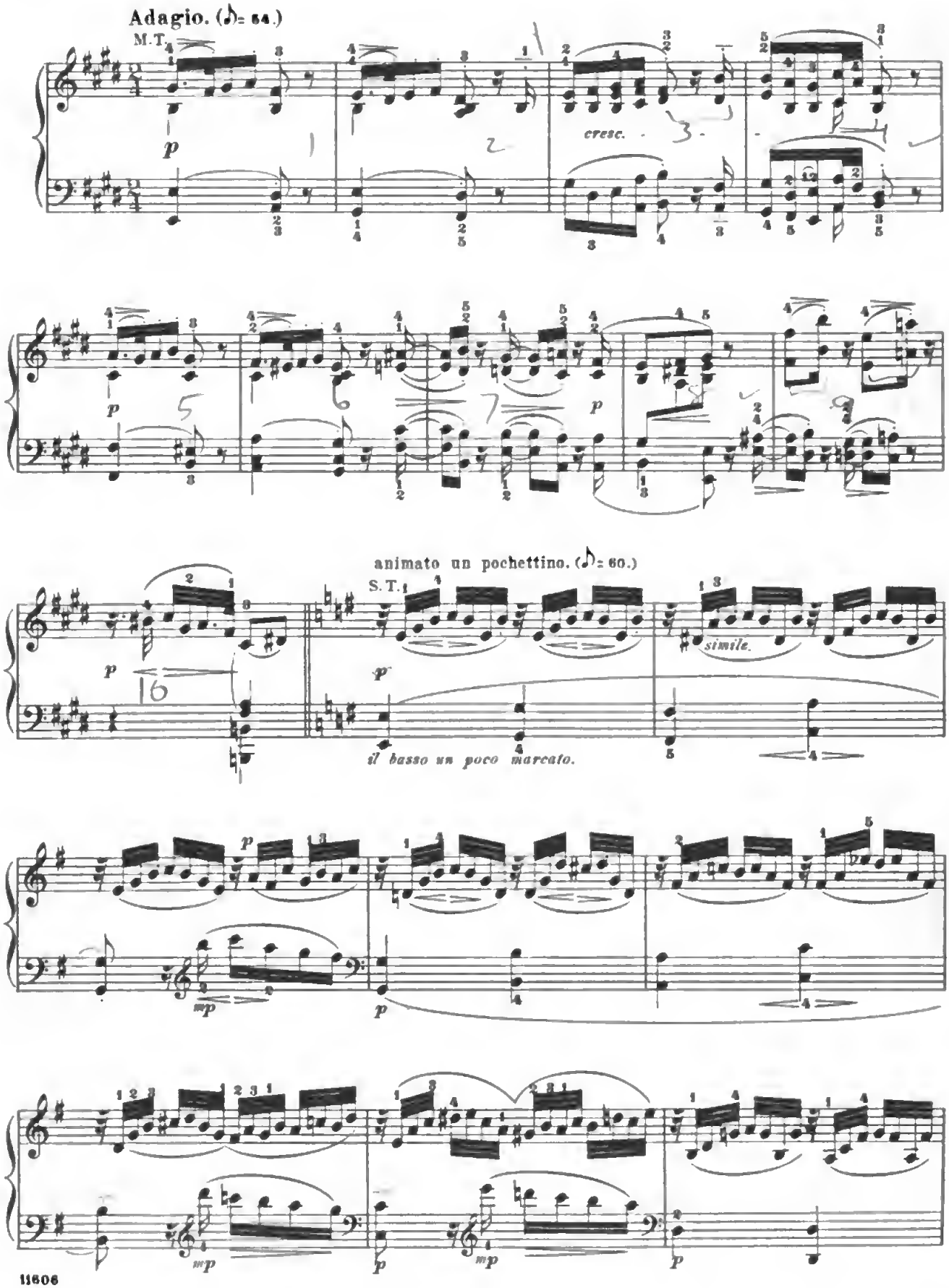

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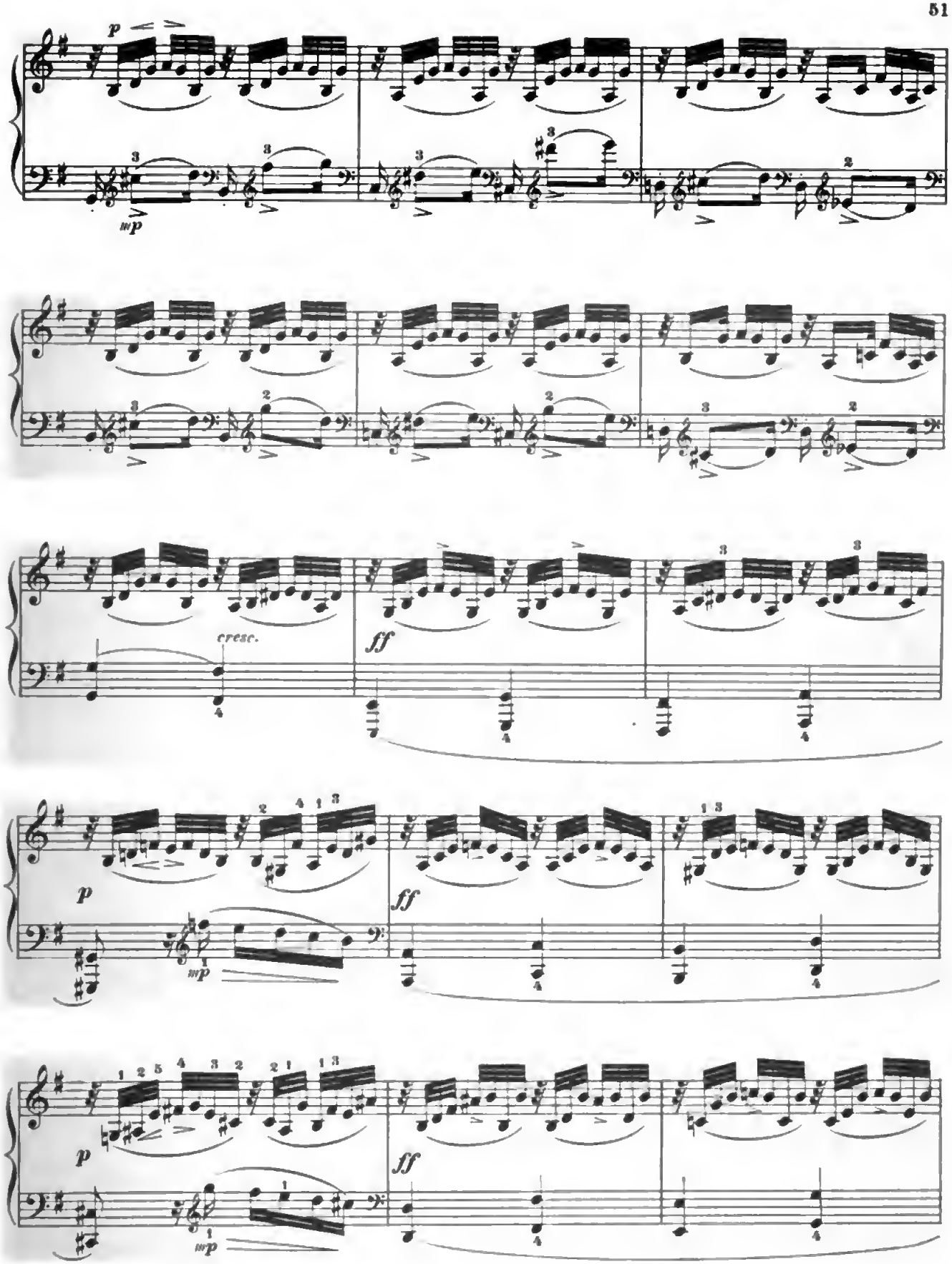

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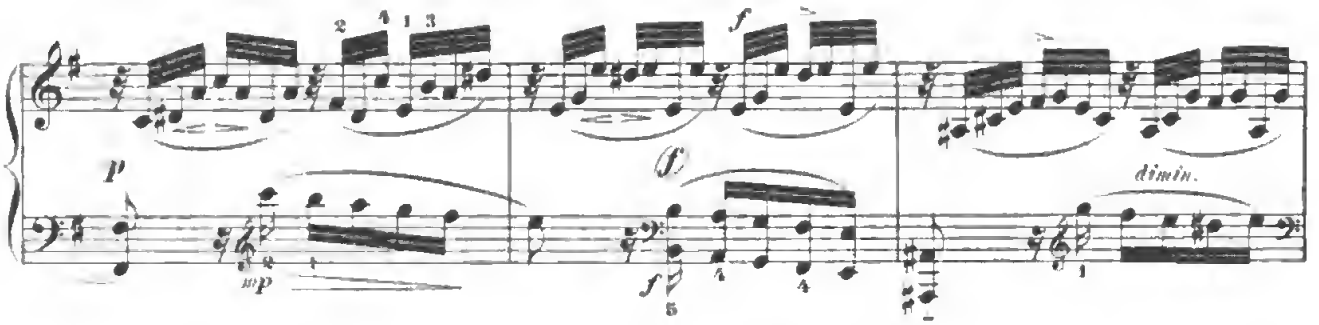
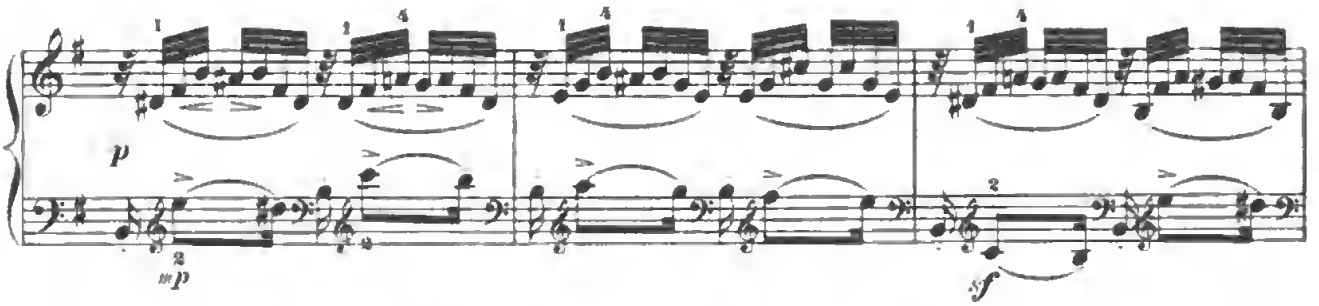
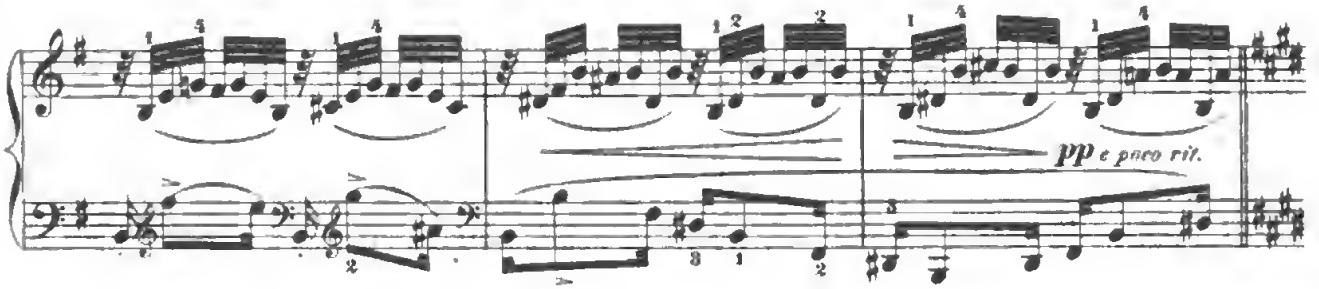
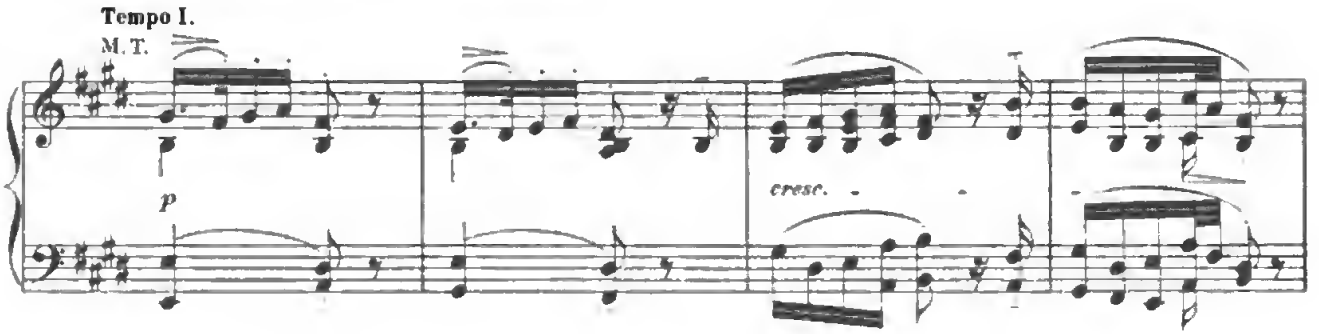


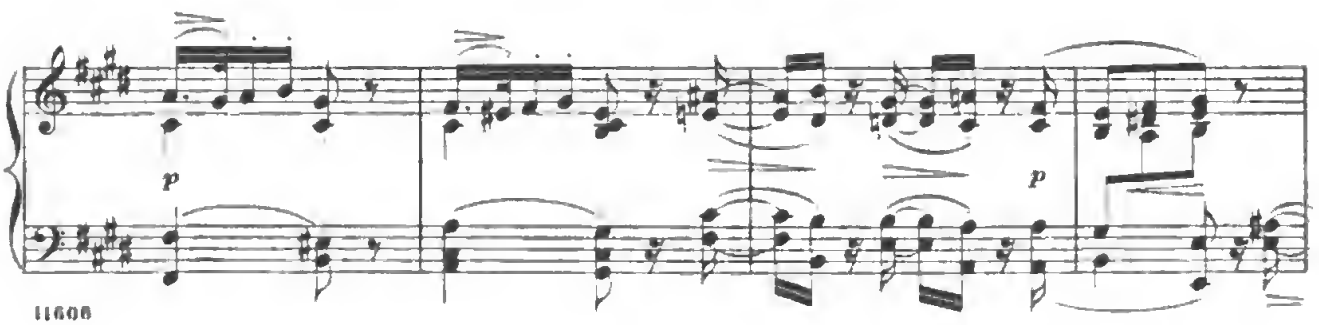




Tempo I.

M. T.





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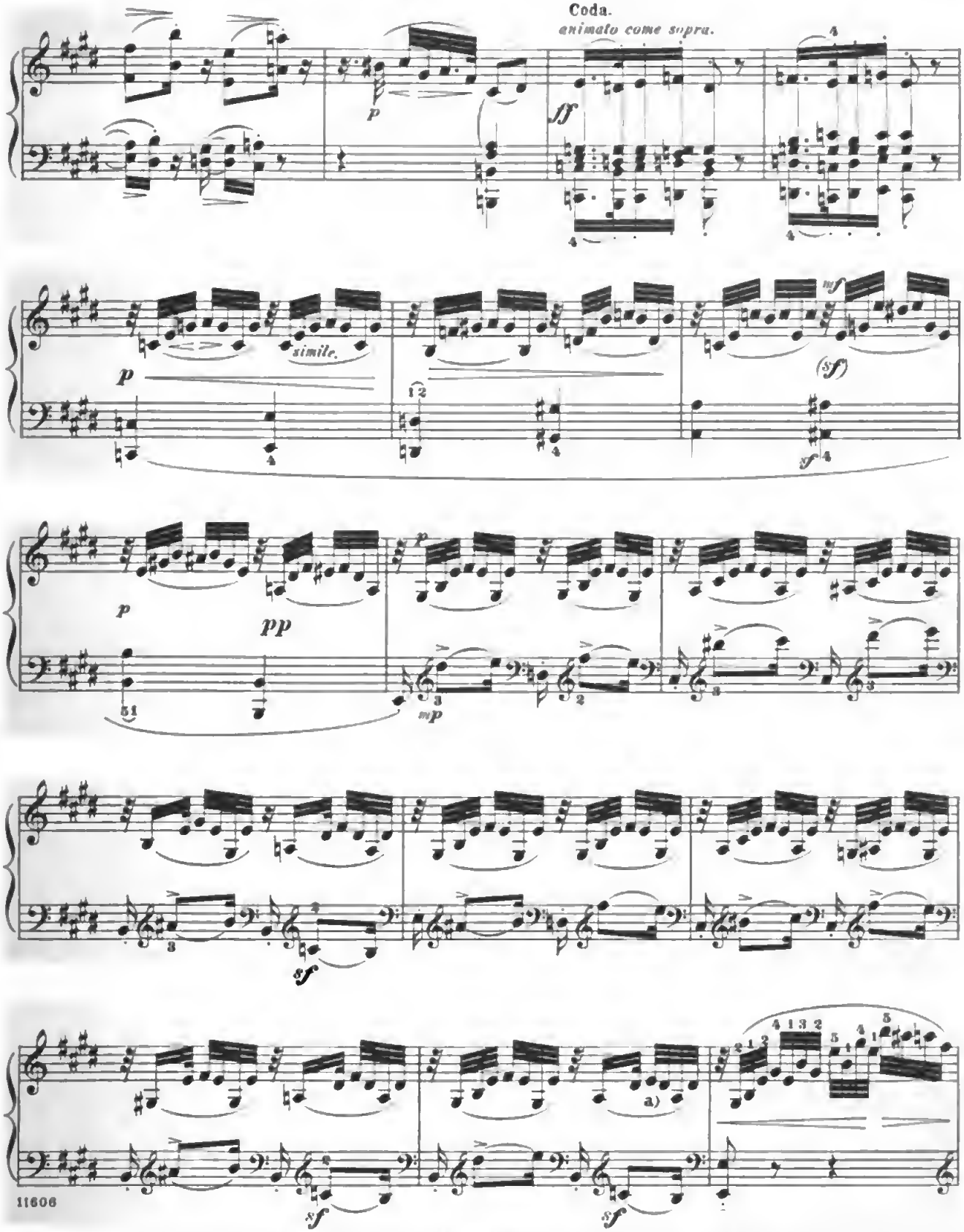

a) In Breitkopf and Härtel's new edition F♯ and E are given as the first and second 32nd-notes falling on the last eighth of this measure; other editions have F♯ and D♯. But there can hardly be a doubt that Beethoven desired E D♯. as given above.

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Tempo I.

p *cresc.*

ff *ff* *p*

a) *mf* *p* b)

c) *sf poco rit.* d) *tr* *mf* *f a tempo.* *fpp* *pp*

Scherzo.
Allegro. (♩= 76.)

p 1 2 3 4 5 6 7 *p* 8

p 10 11 12 *f* 13 14 *ff* 15 16

a) b) The left hand must bring out this motive in slight relief.

c) d) easier:

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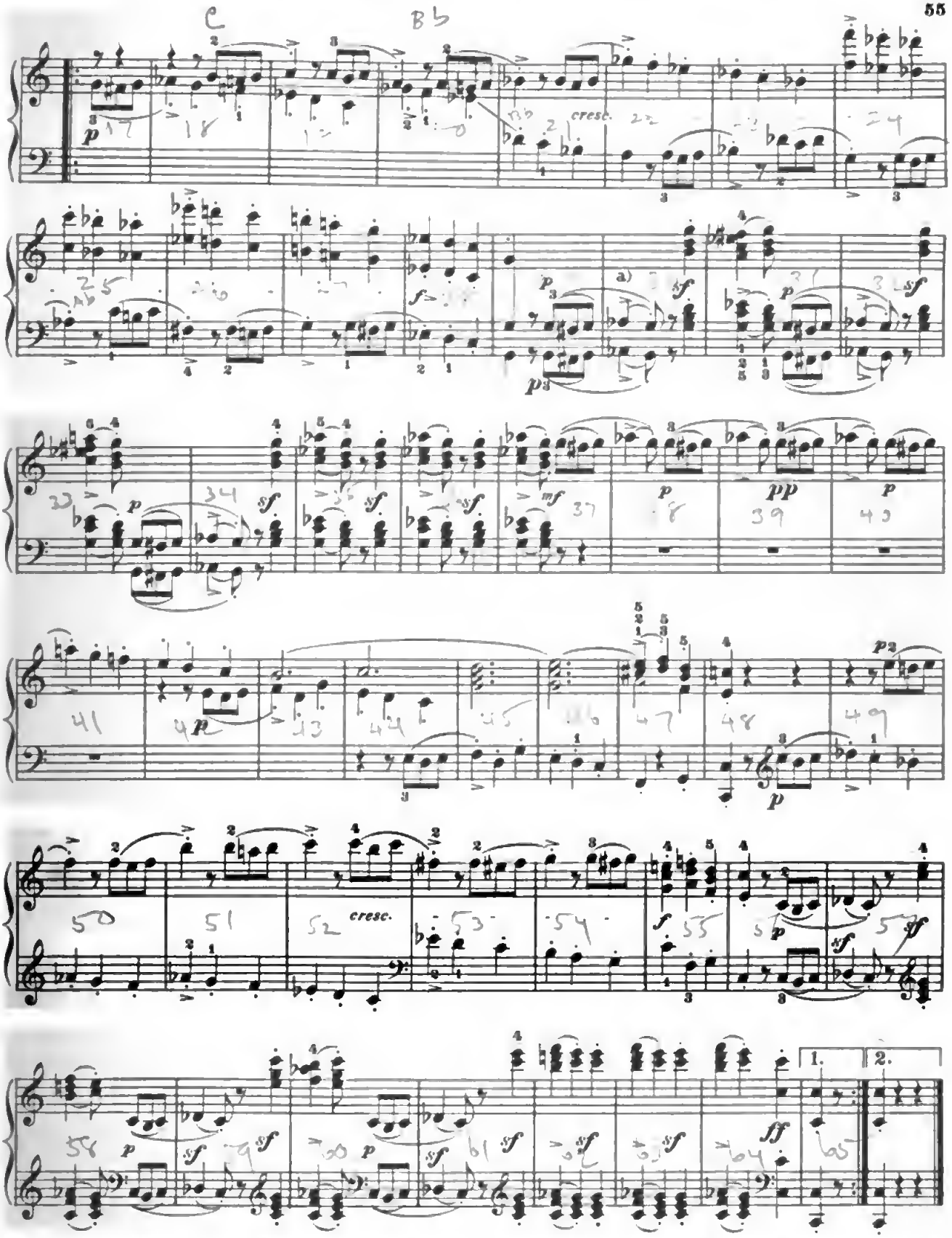

a) Notice carefully, that all these > > added by us during this *piano* are to be played by no means so loud as the *sf* prescribed by Beethoven.

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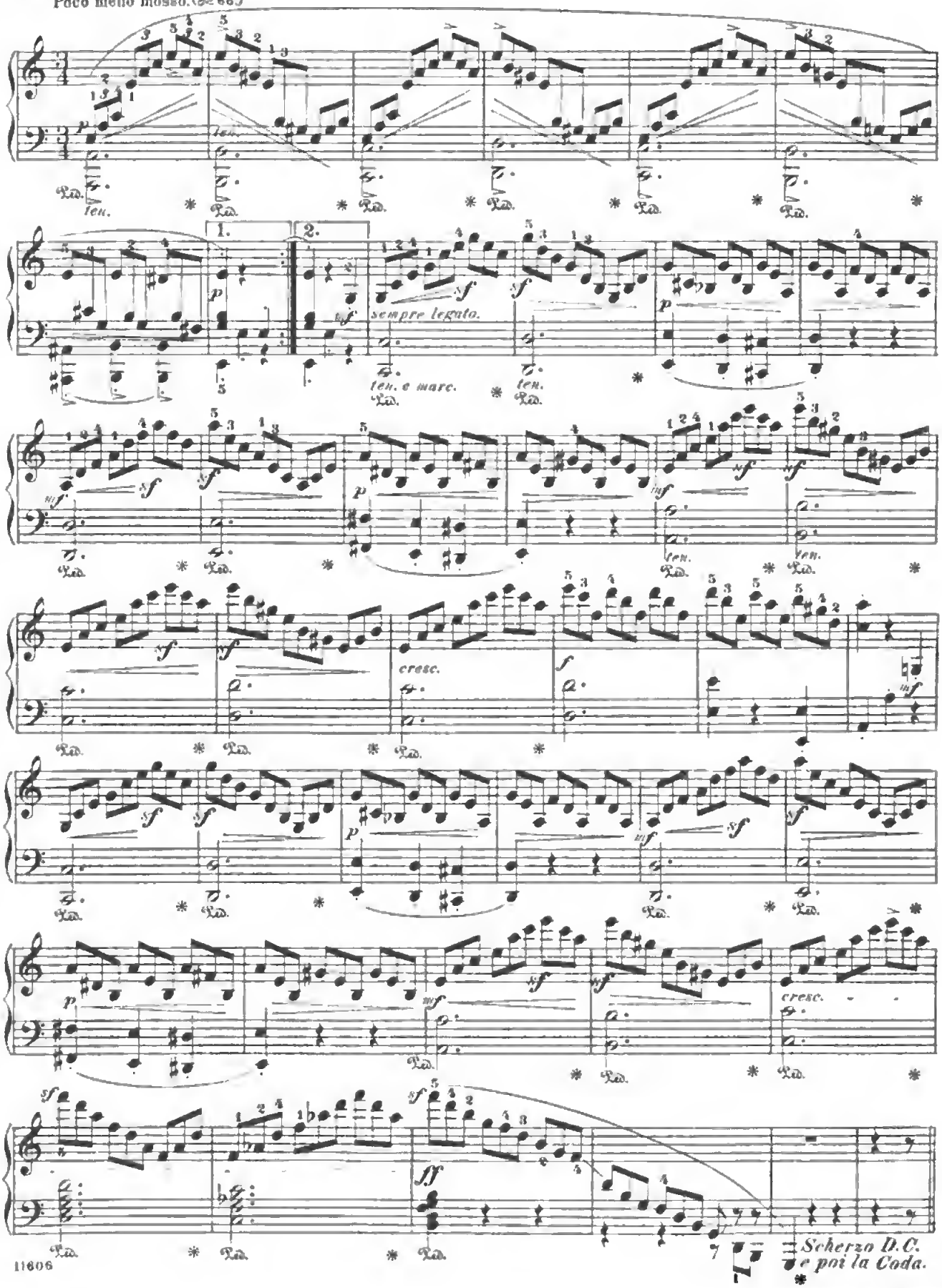
Trio.

Poco meno mosso. (♩= 66.)



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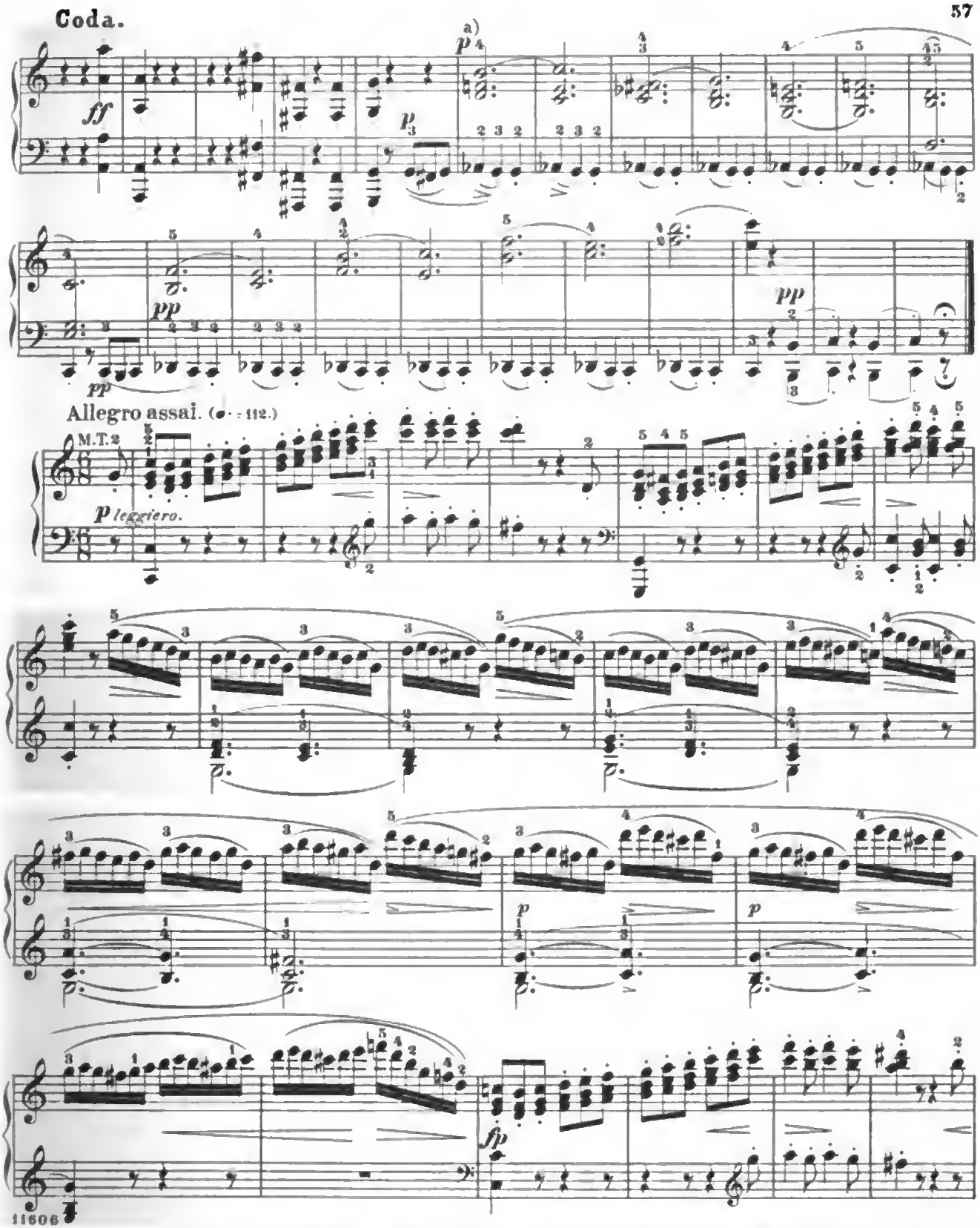
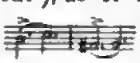
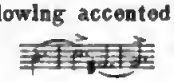
Coda.



11606

a) The rhythmic structure of the eight-measure period beginning here (or rather 3 eighth-notes earlier), like that of the following period, is to be conceived thus: That this first measure is not the one most accented, but merely an introductory measure or *auftakt* (up-beat), as it were, to the following accented measure; the accentuation being represented in $\frac{6}{4}$ time not so, (a)  etc., but so, (b)  which must be brought out in the execution, though, of course, without clumsy exaggeration.

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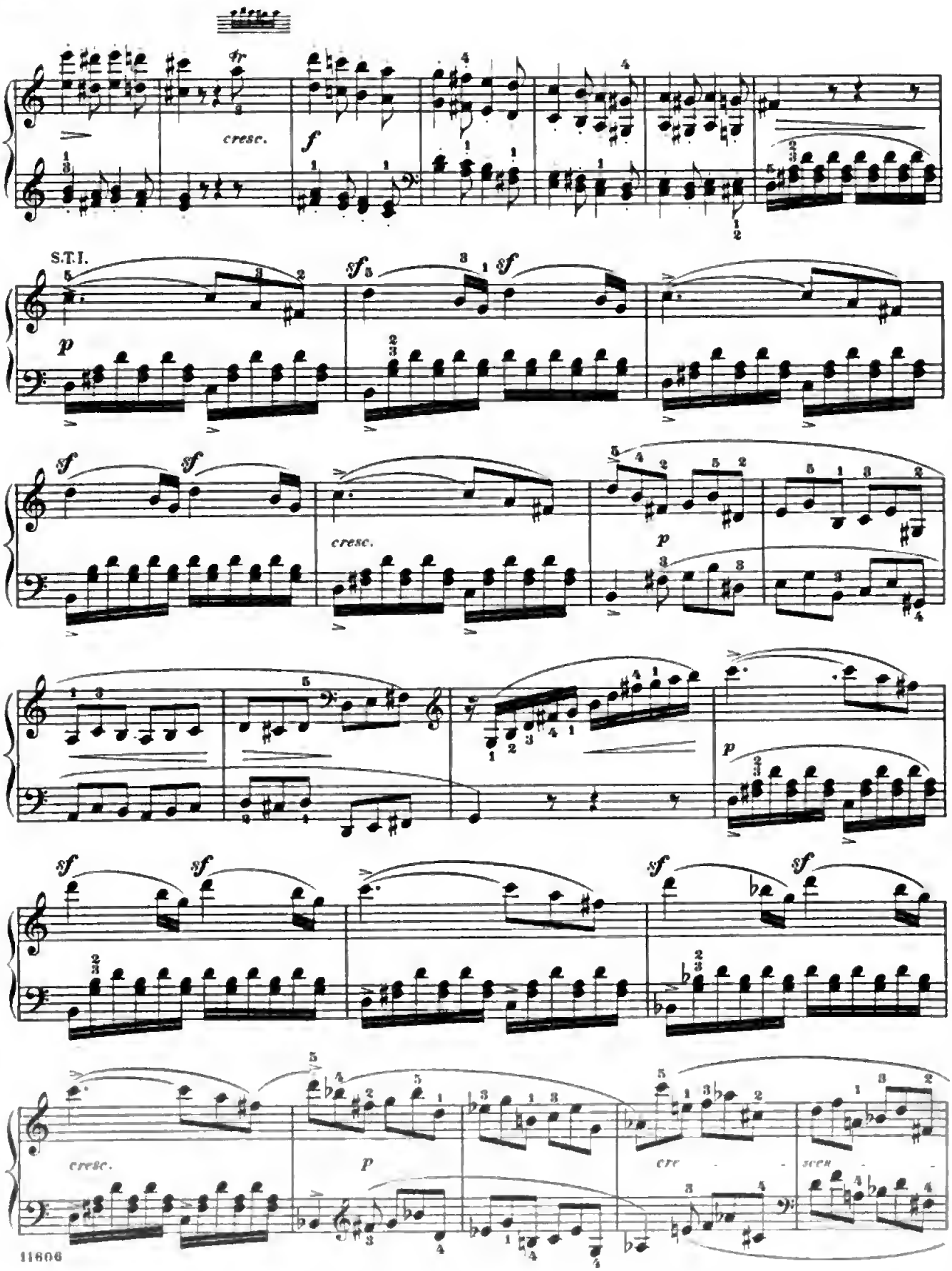

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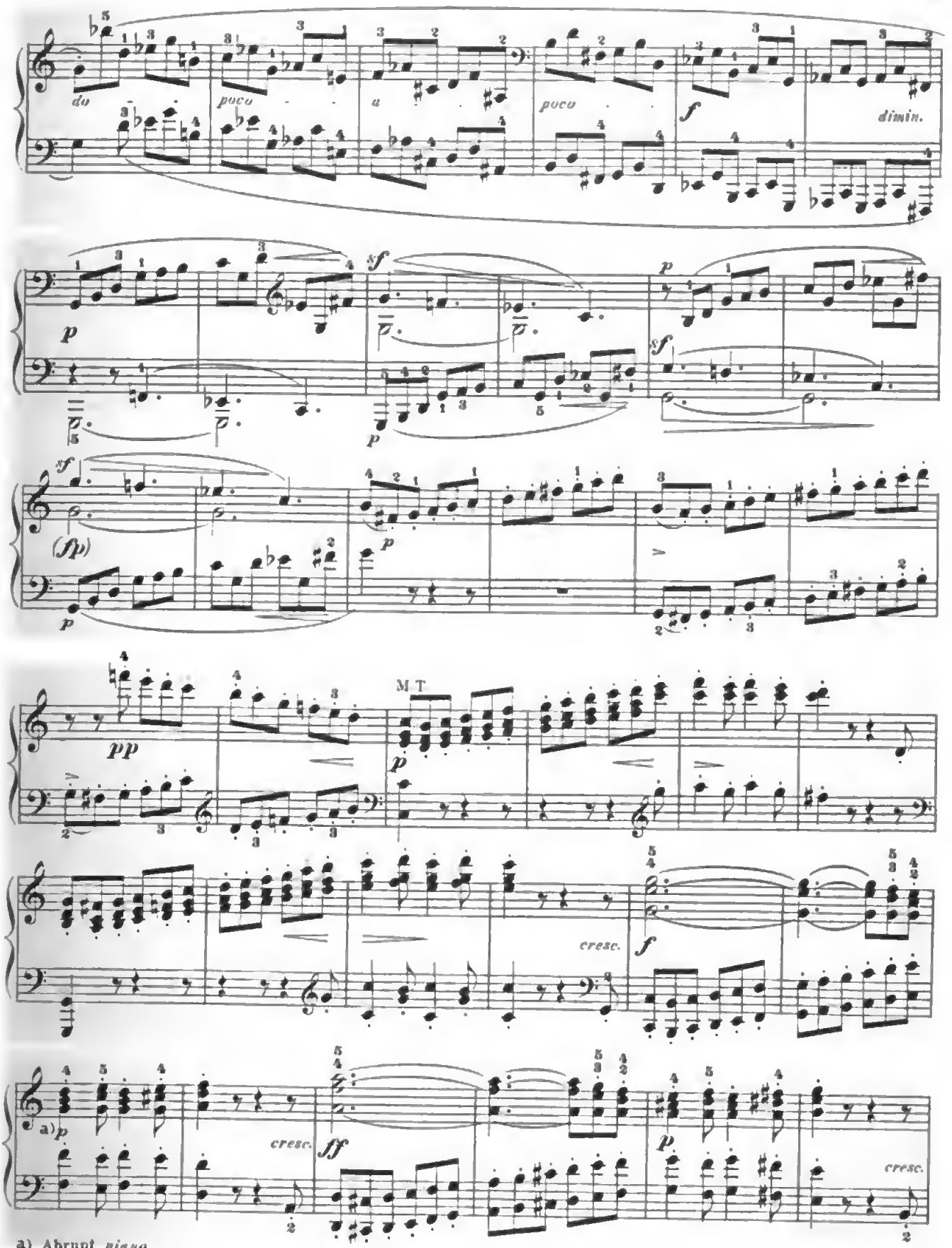

a) Abrupt *piano.*

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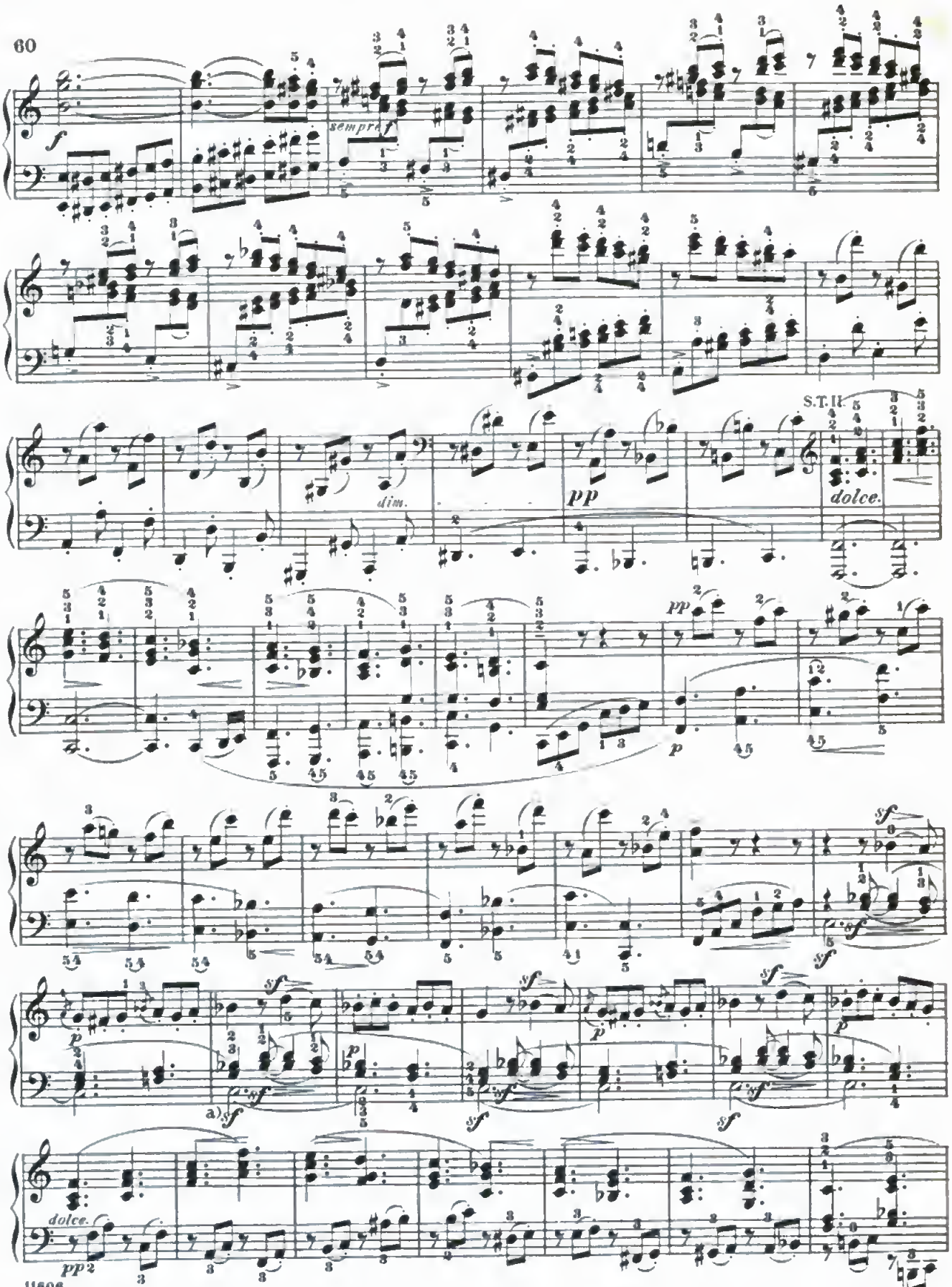

a) This *sf* refers only to the C in the bass, not to the higher parts in the left hand: and similarly in subsequent similar places.

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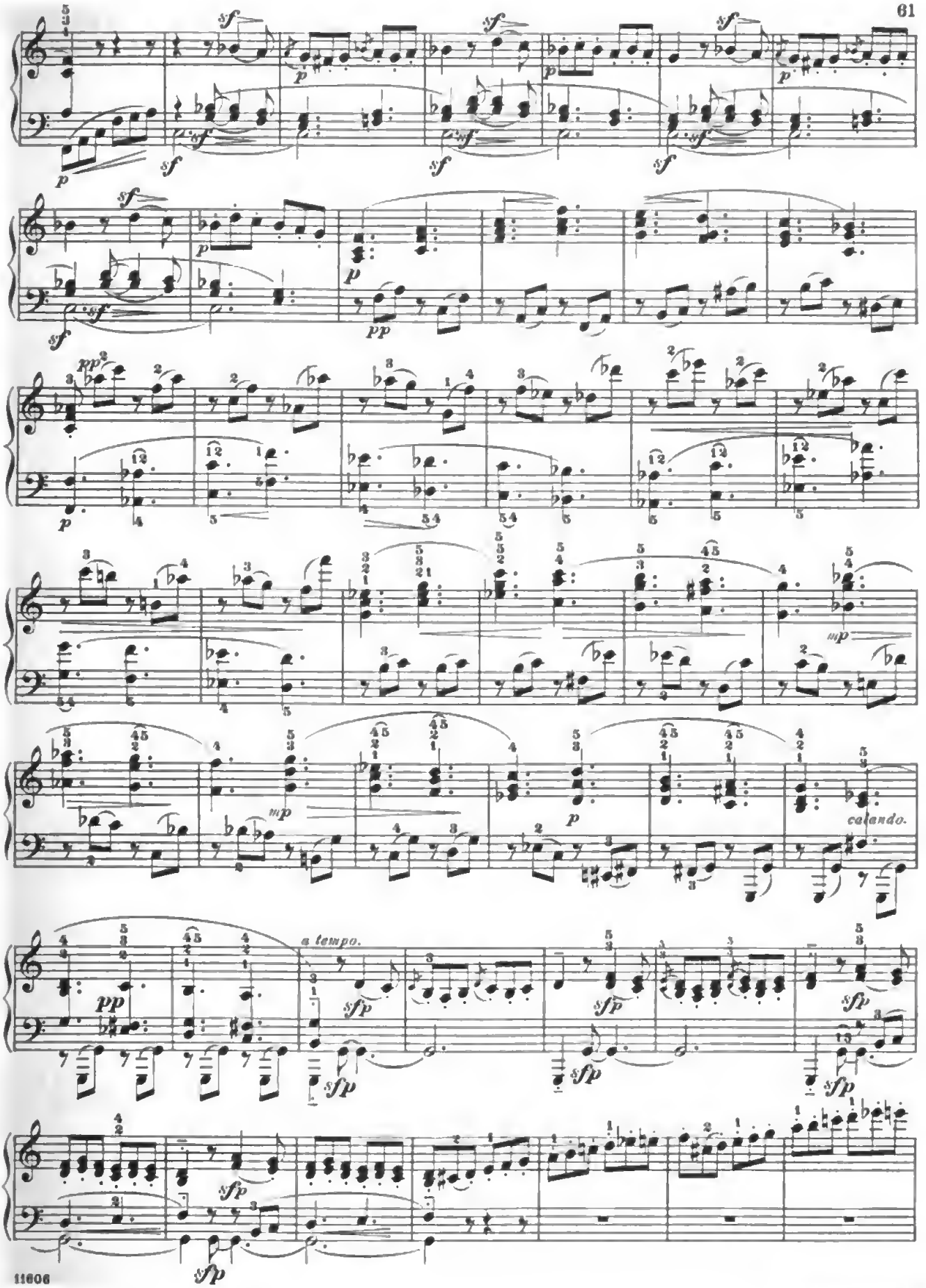

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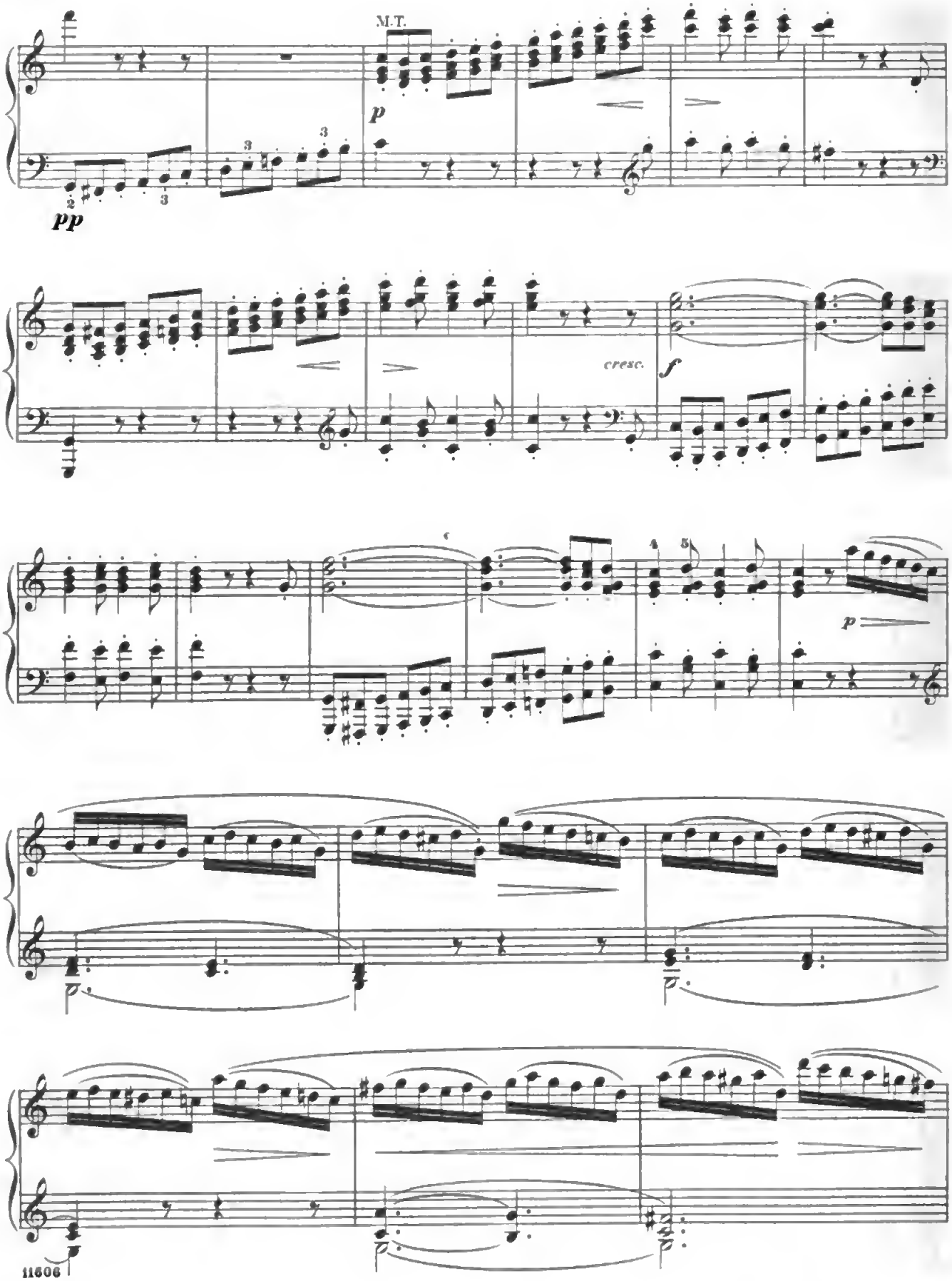

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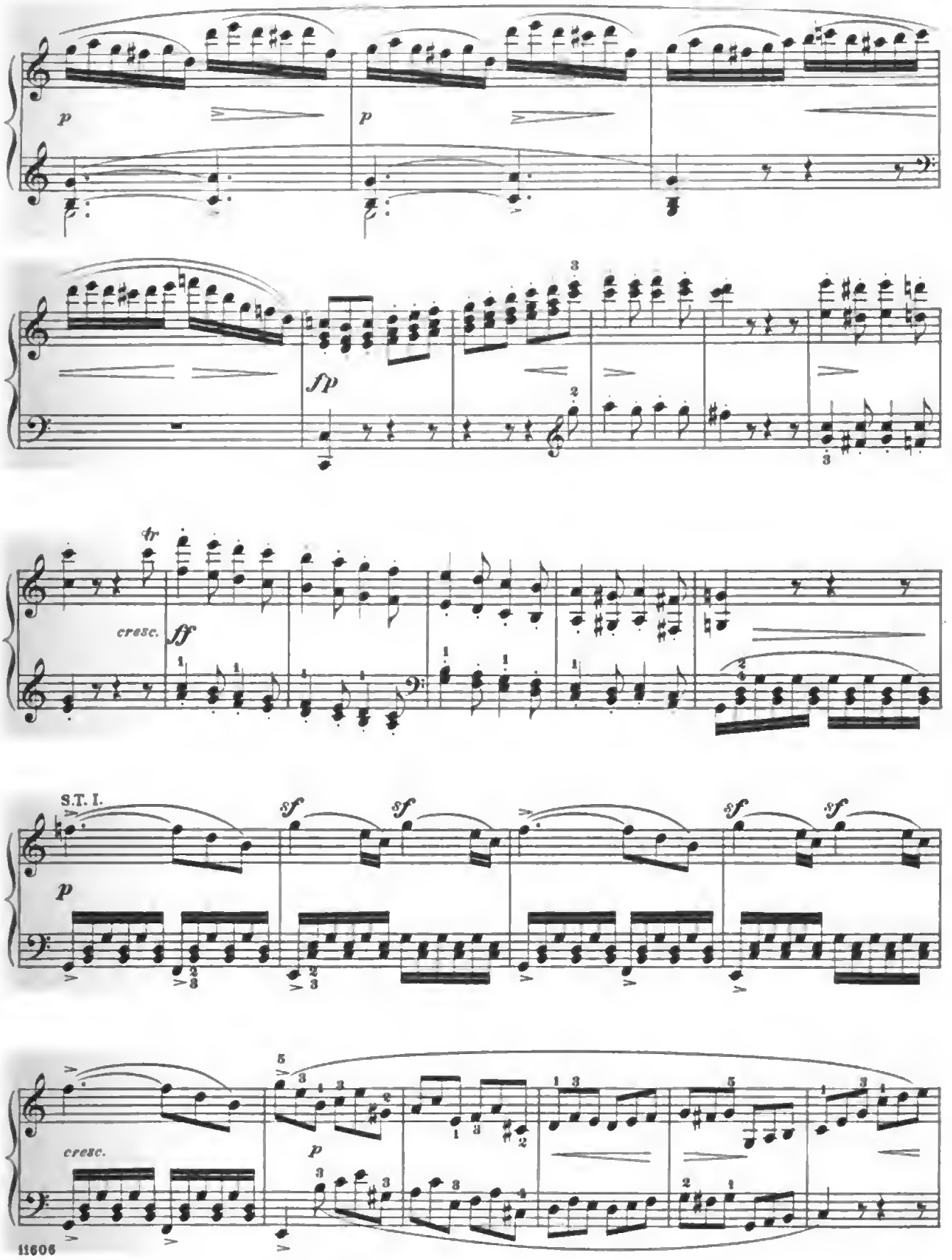

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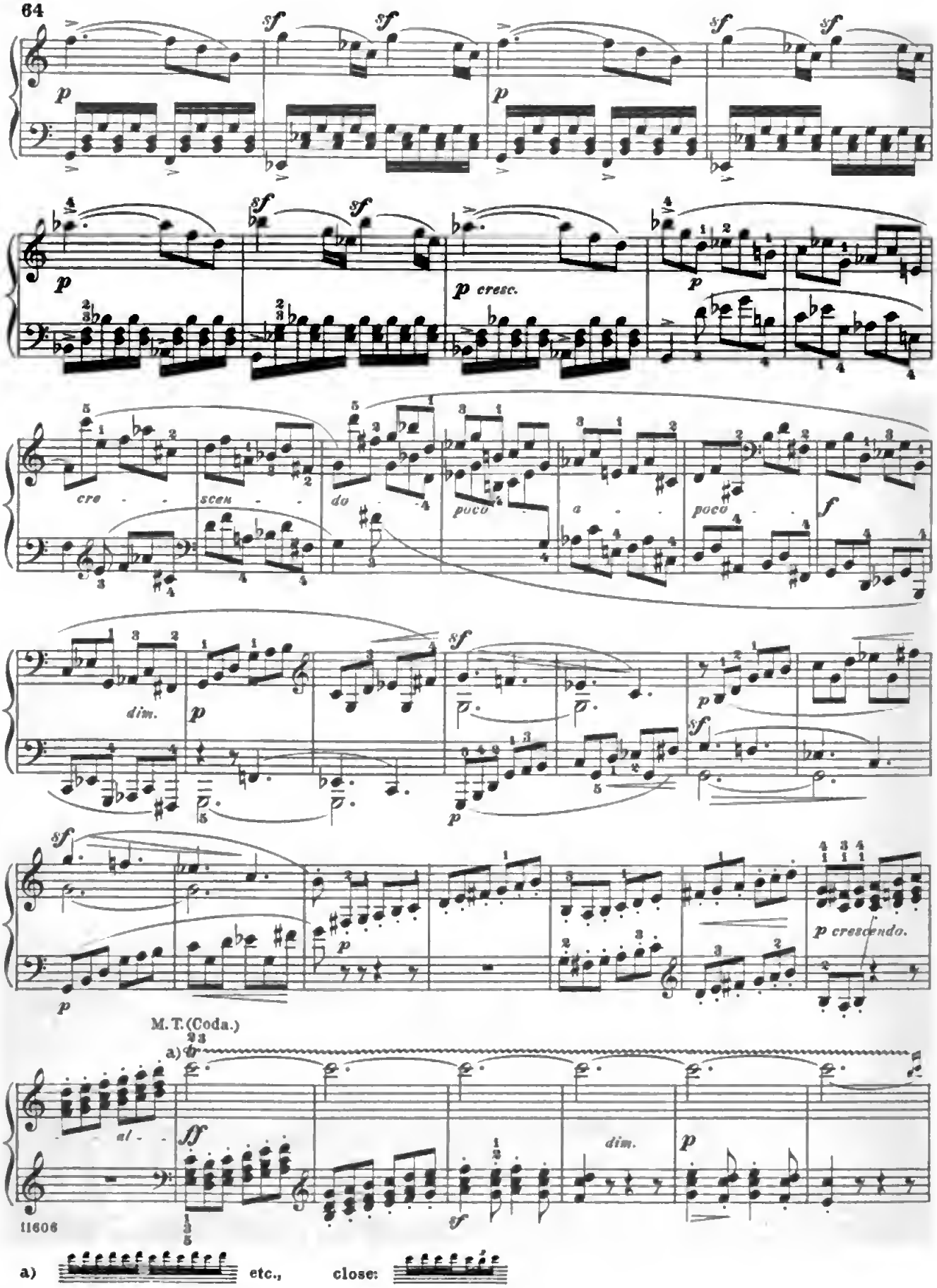

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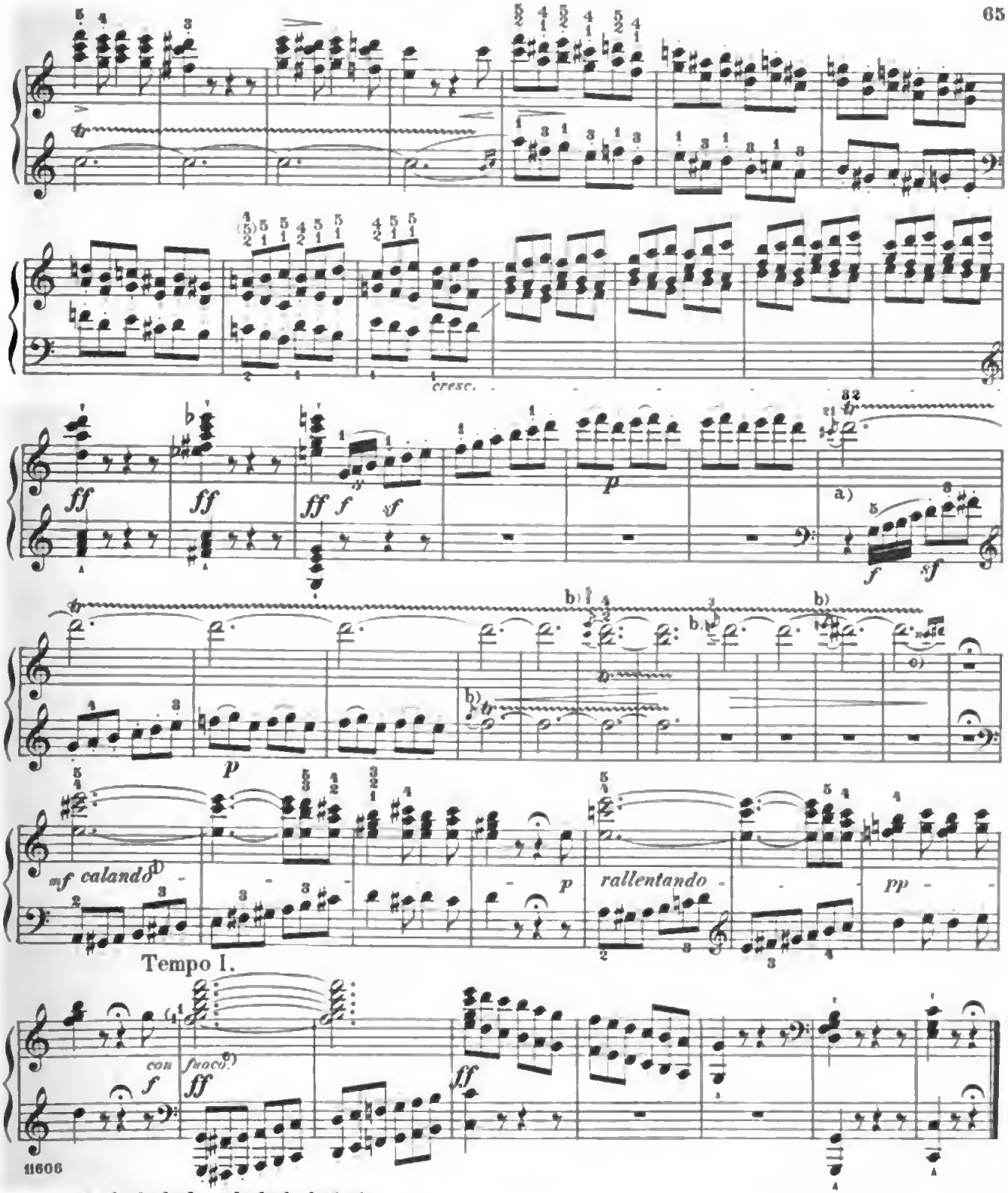

a) etc.

b) Begin with the auxiliary, and let it alternate in sixteenths with the principal note.

c) Close:

d) This *calando* followed by a *rallentando* is evidently to be understood in its original sense, merely as denoting a decrease in the tone-power; with which, however, may be combined a trifling retardation from the third measure on. Conversely, a gradual *diminuendo* may be combined with the ensuing *rallentando*.

e) Indicates a certain acceleration of the original tempo.

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SONATA.

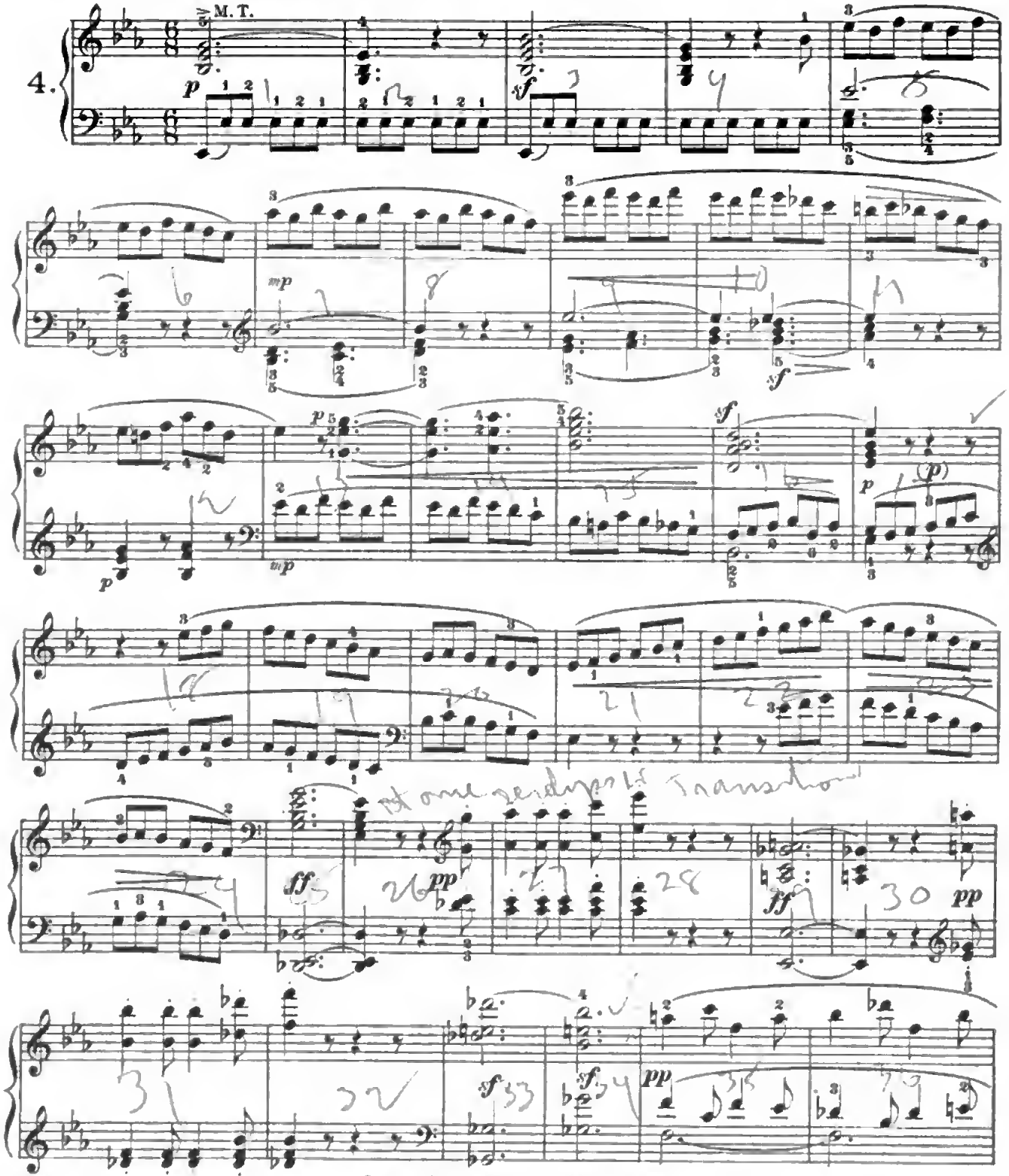
Op. 7.

To Countess
BABETTE von KEGLERVICS.

Abbreviations: M. T., signifies Main Theme; S.T. Sub-theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-theme; Ep., Episode.

Allegro molto e con brio. (♩. = 126)

L. van BEETHOVEN.



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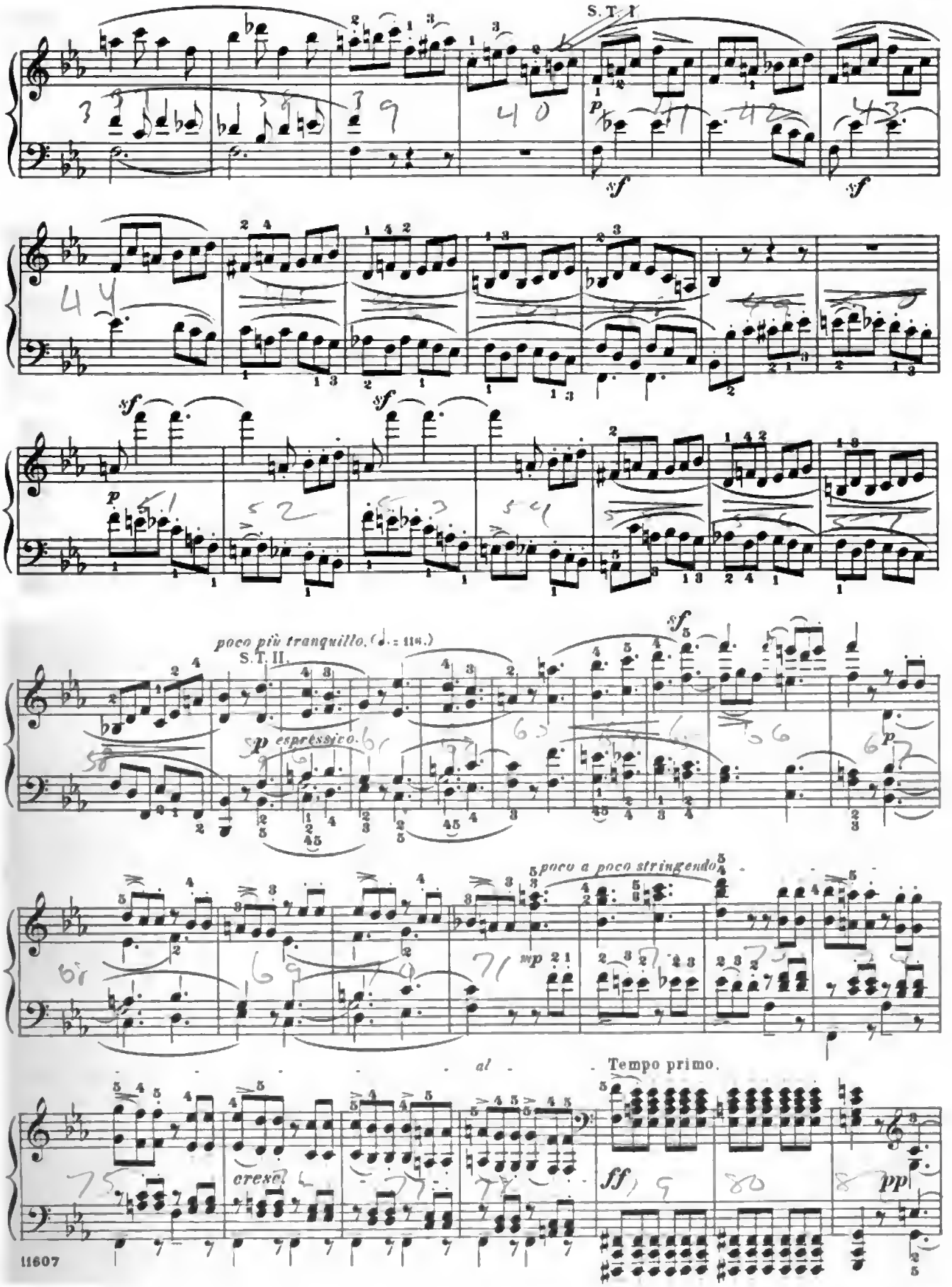
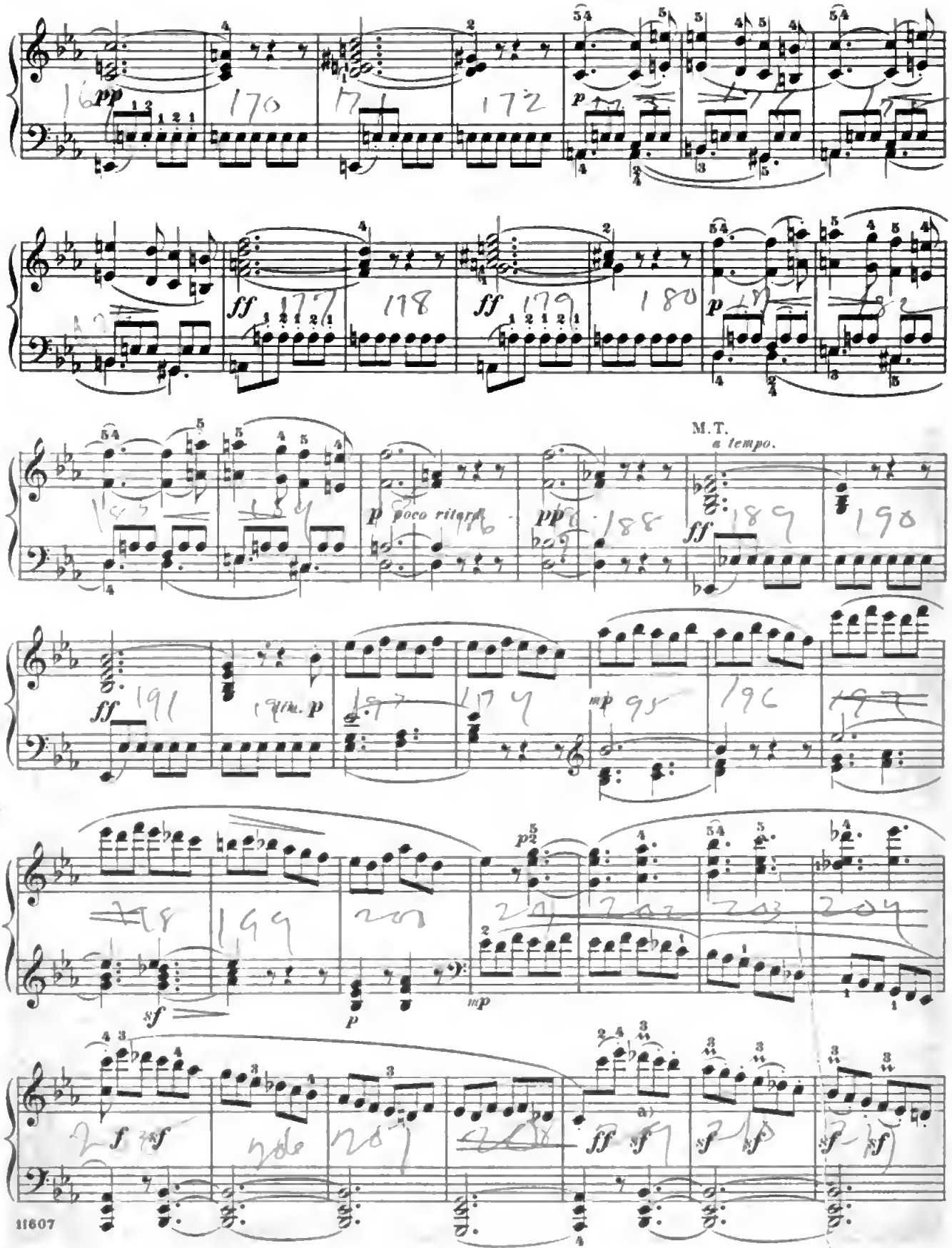
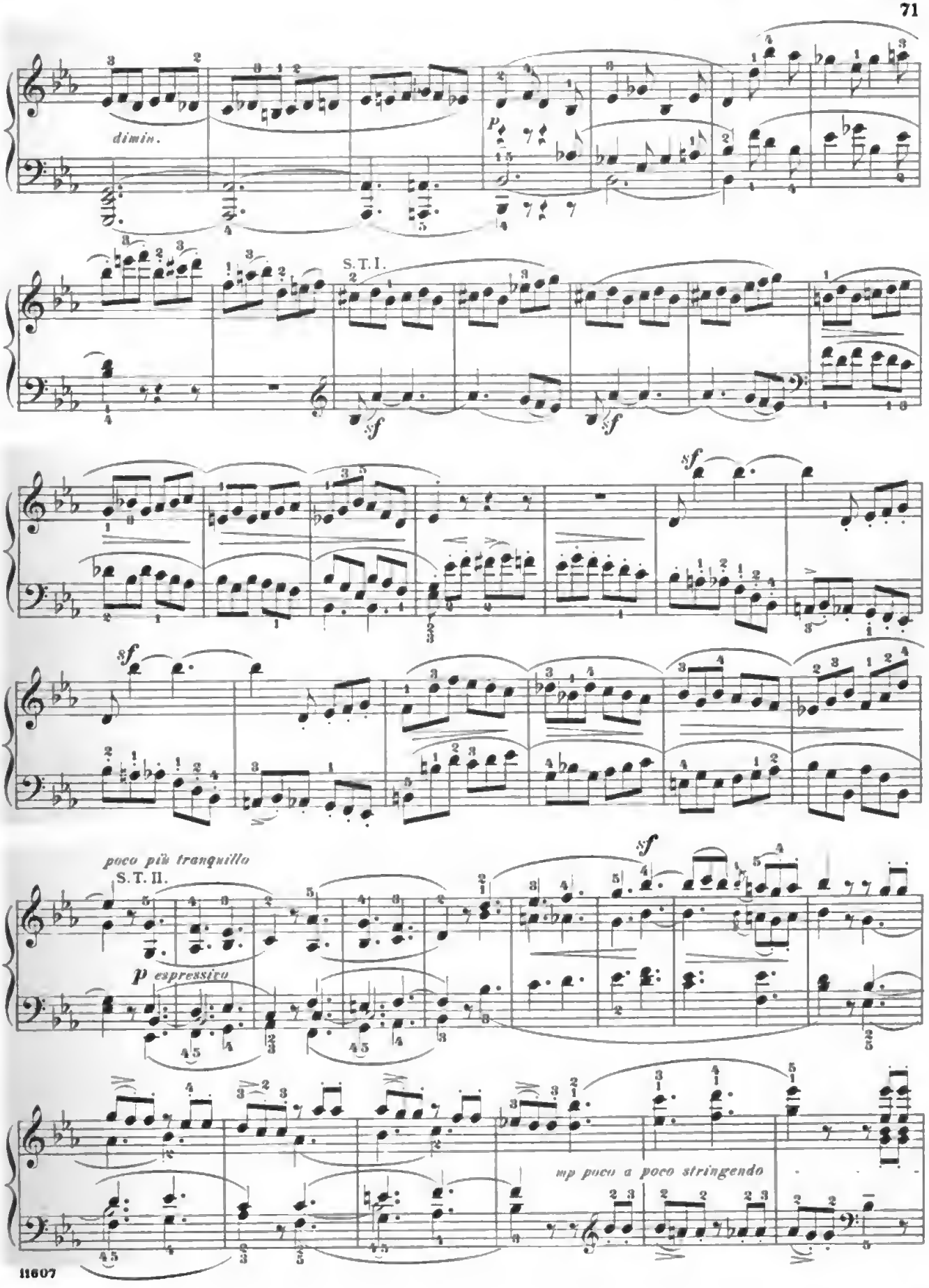

S. T. I.
poco più tranquillo. (♩. = 116.)
S. T. II.
sp espressivo
poco a poco stringendo
al
Tempo primo.
cresc.



a) See page 68, b).



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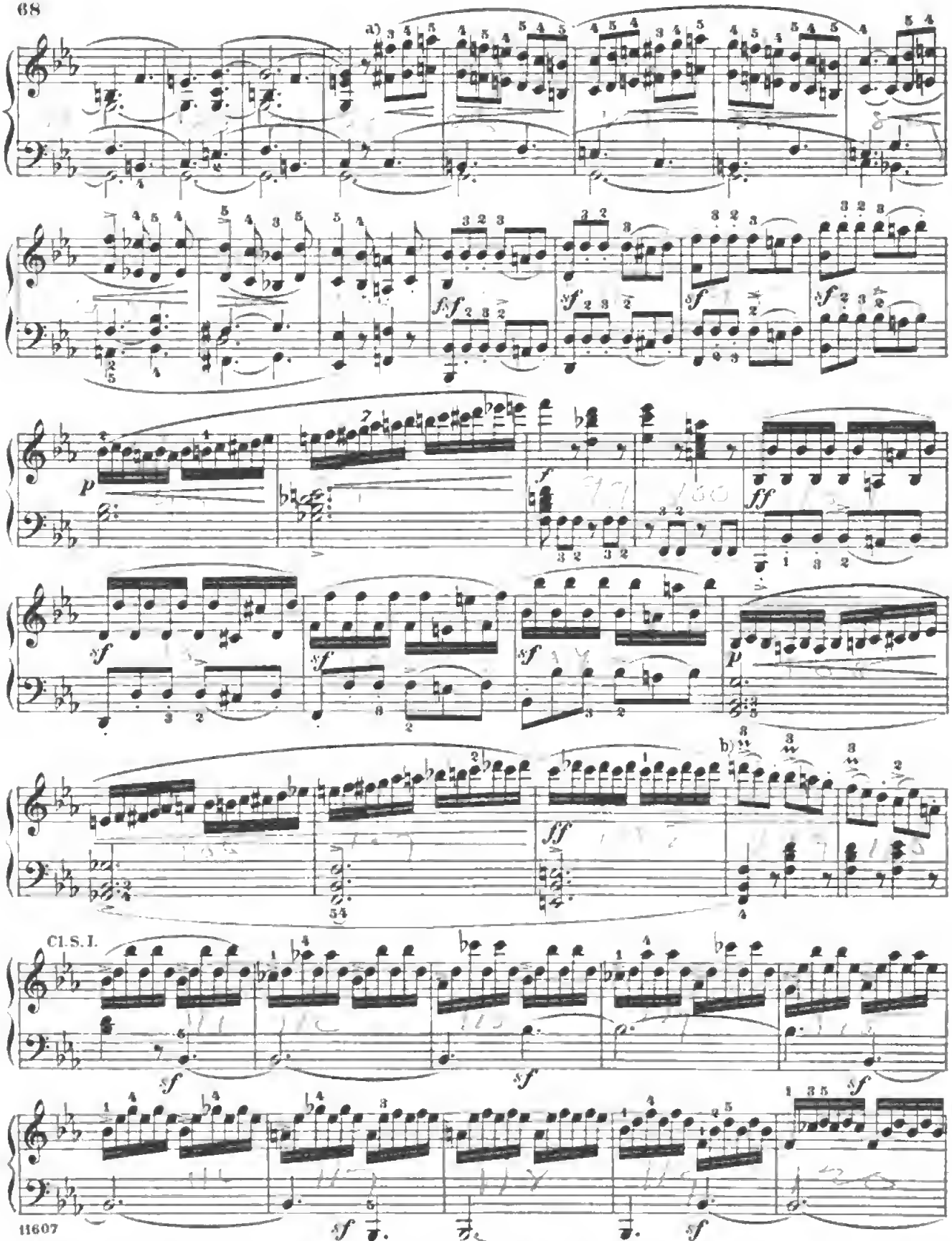

a) Small hands for which this fingering is impracticable must glide, in this and similar cases in this movement, from one pair of keys to the next with the same fingering $\frac{5}{1}$, and as *legato* as possible.

b) Begin the inverted mordents on the beat, accenting the first and third notes sharply.

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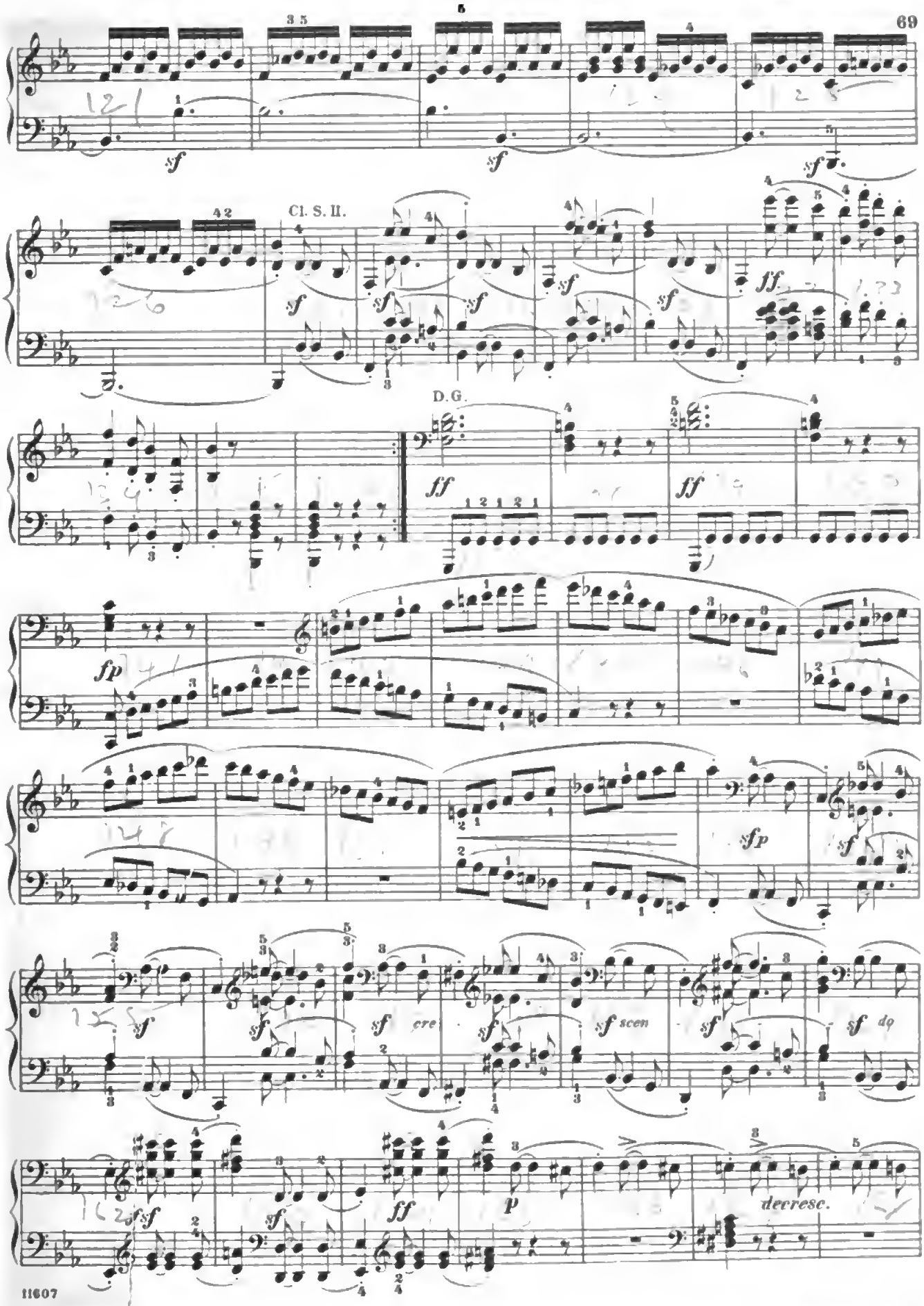

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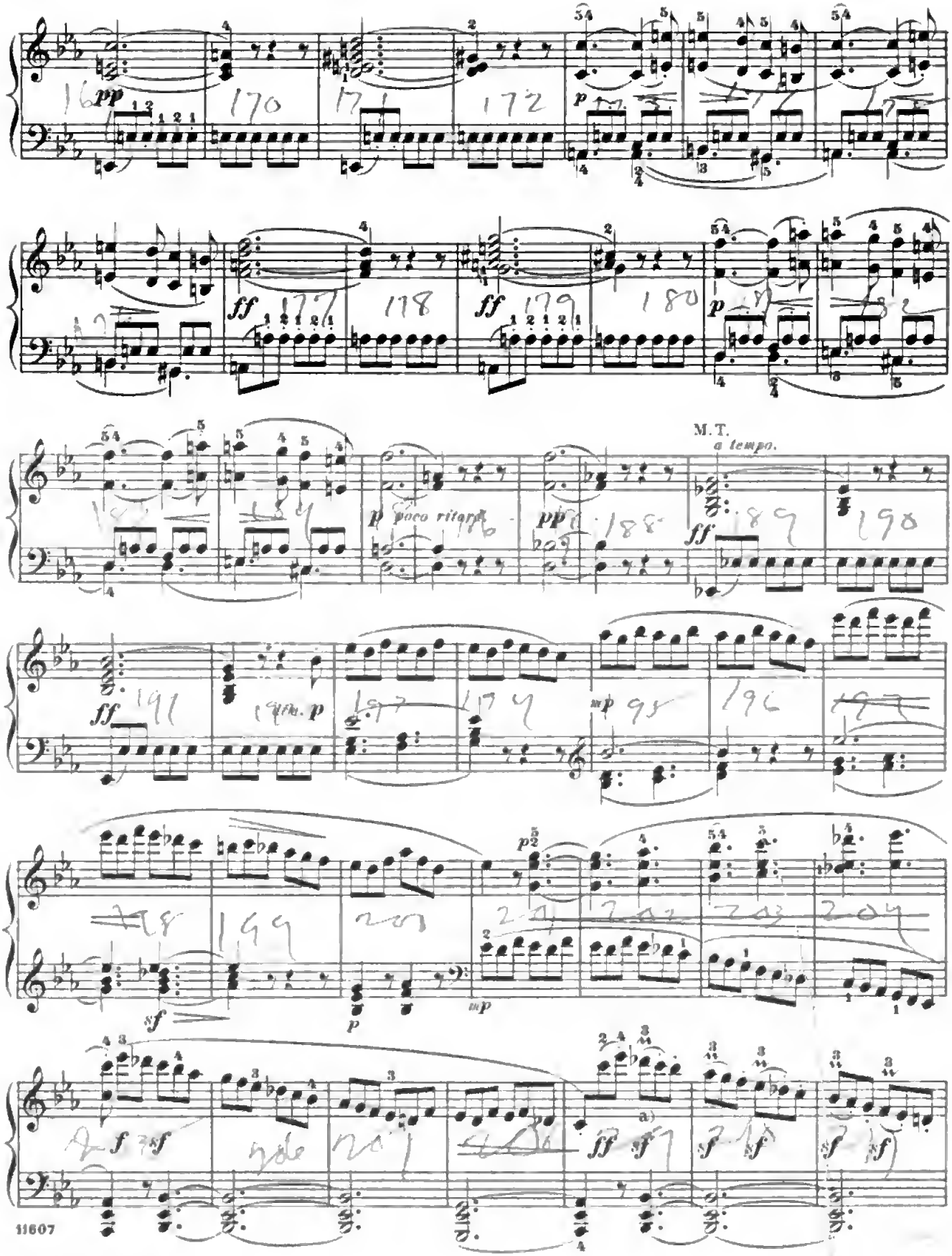

a) See page 68, b).

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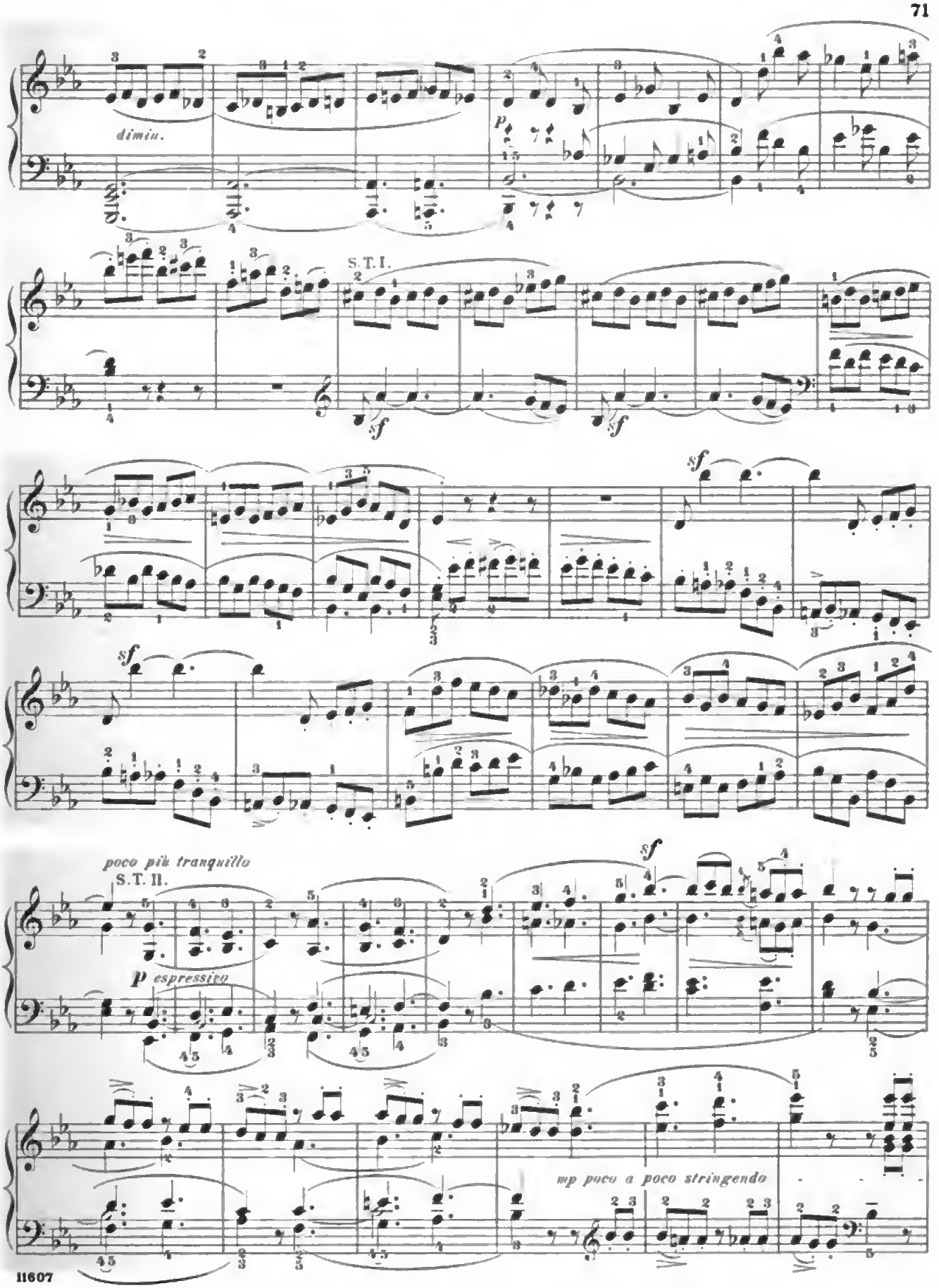

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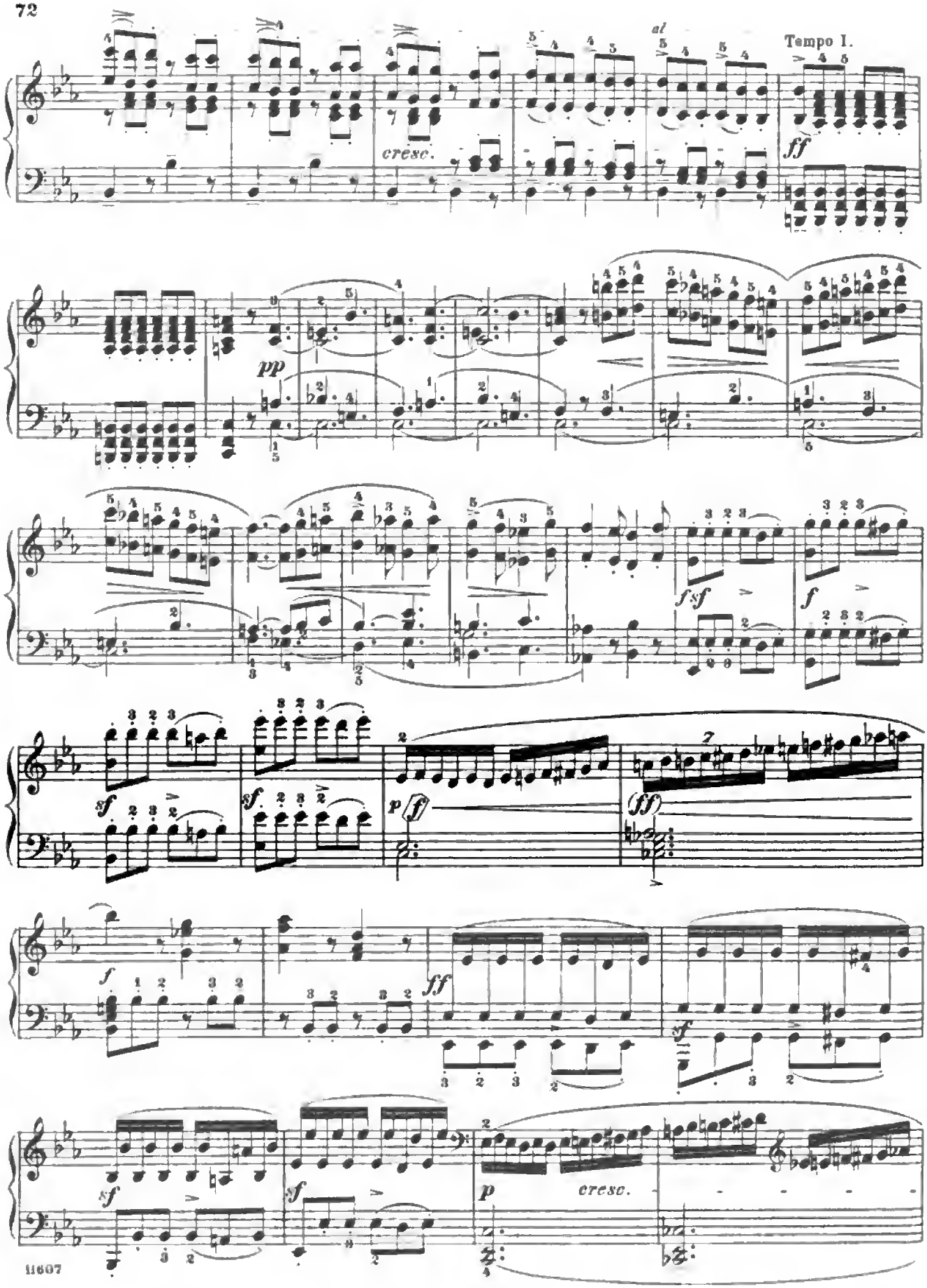

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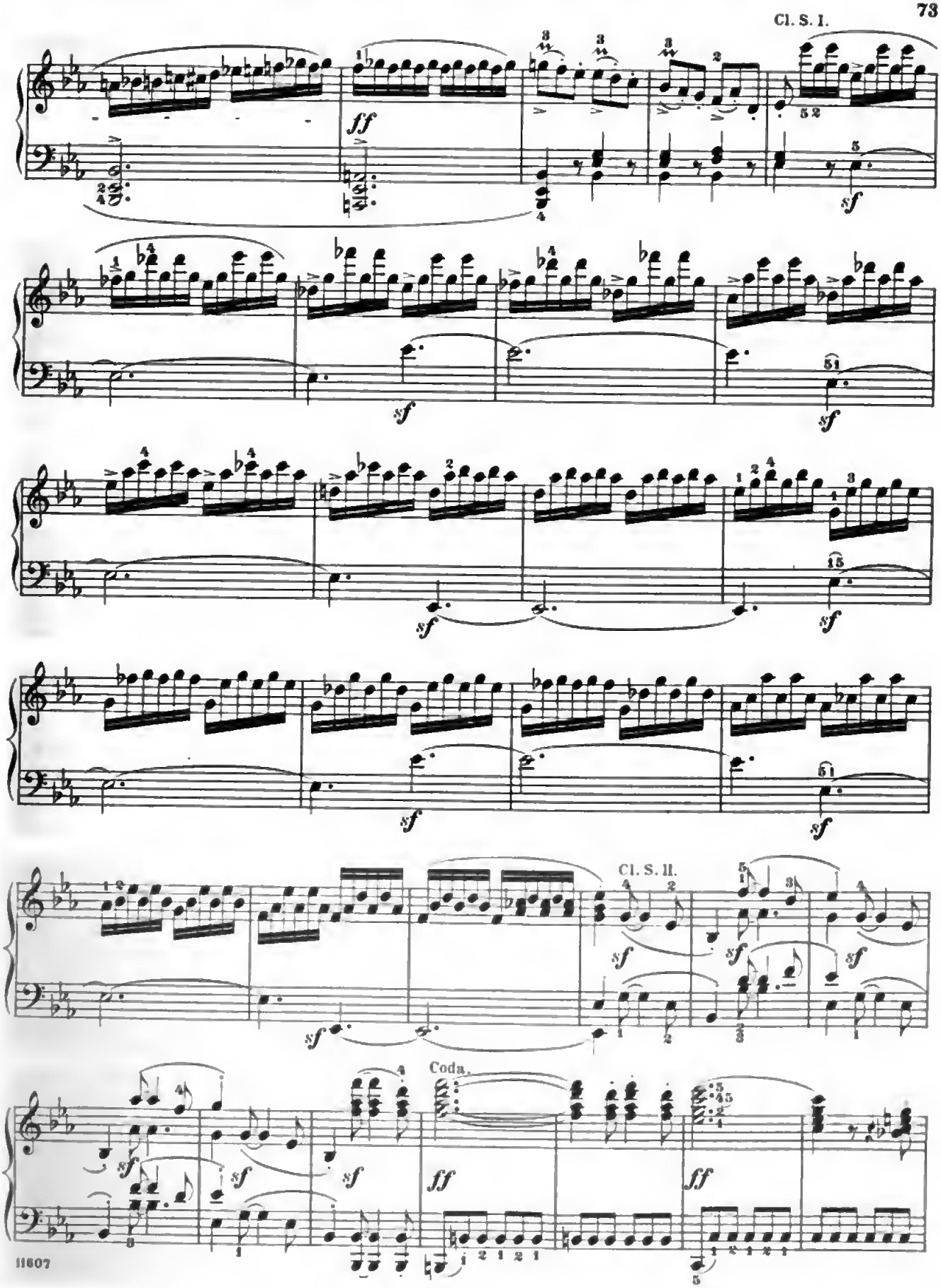
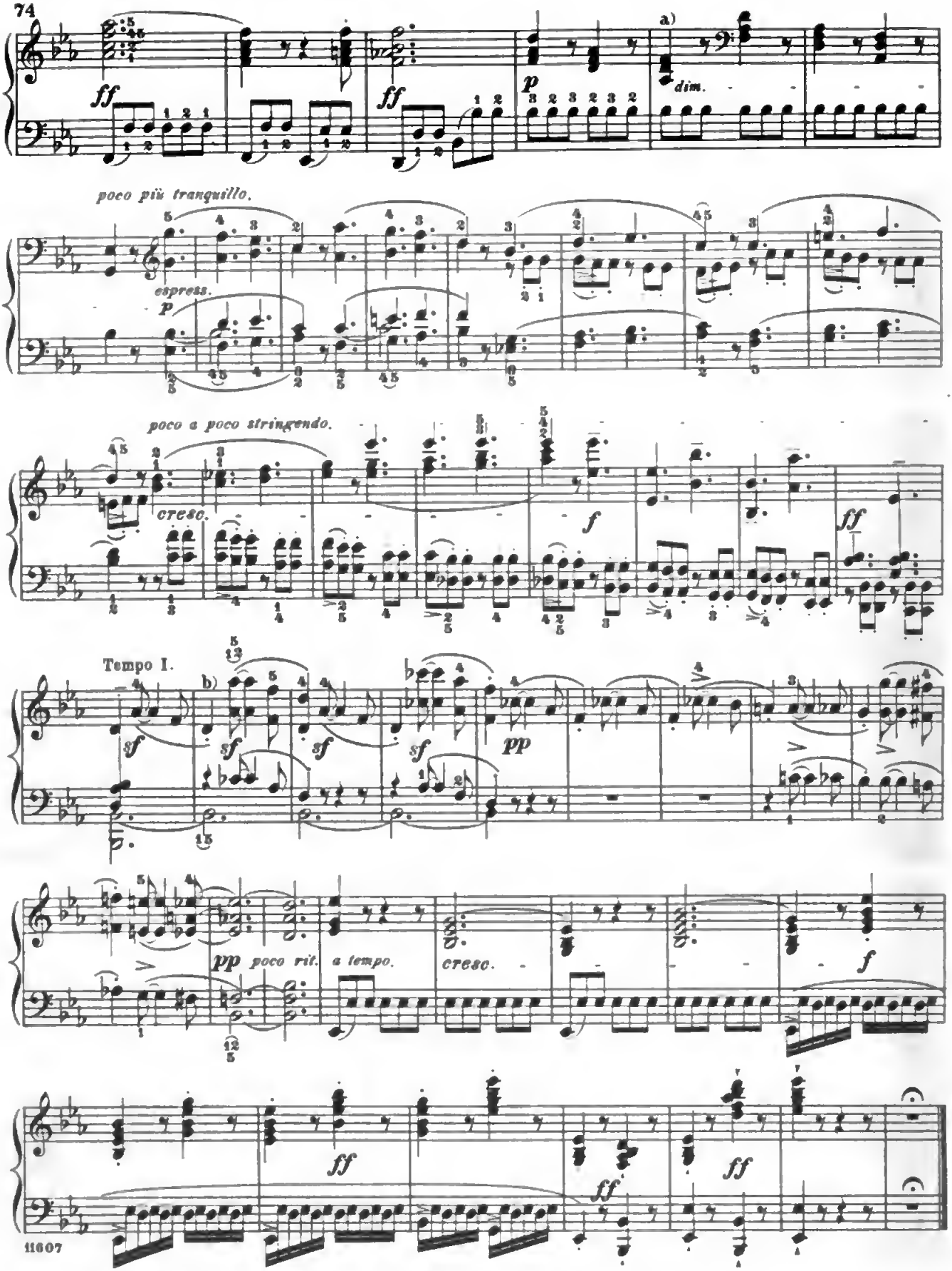

Cl. S. I.
Cl. S. II.
Coda.



a) Pass the right hand under the left. b) Sustain the higher A♭ as long as possible.

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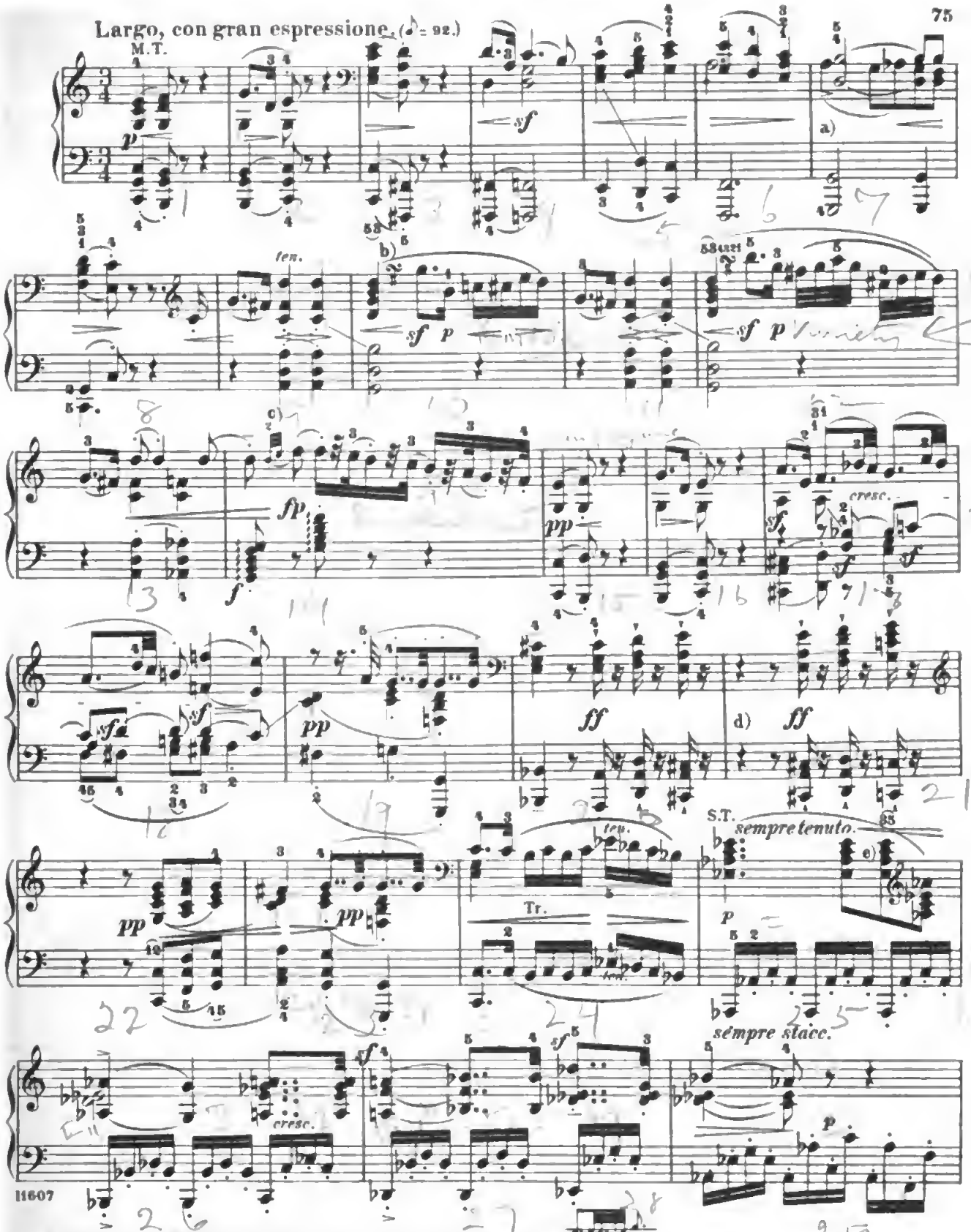

a) Somewhat emphasize the A, and still more the Ab. b)

c) This unaccented double appoggiatnra is to be played within the time-value of the first eighth-note, so that the second, F, enters in strict time.

d) Give their full value to these and similar ensuing rests.

e) Hold down C, Ab, and Eb as long as possible, despite the change of finger.

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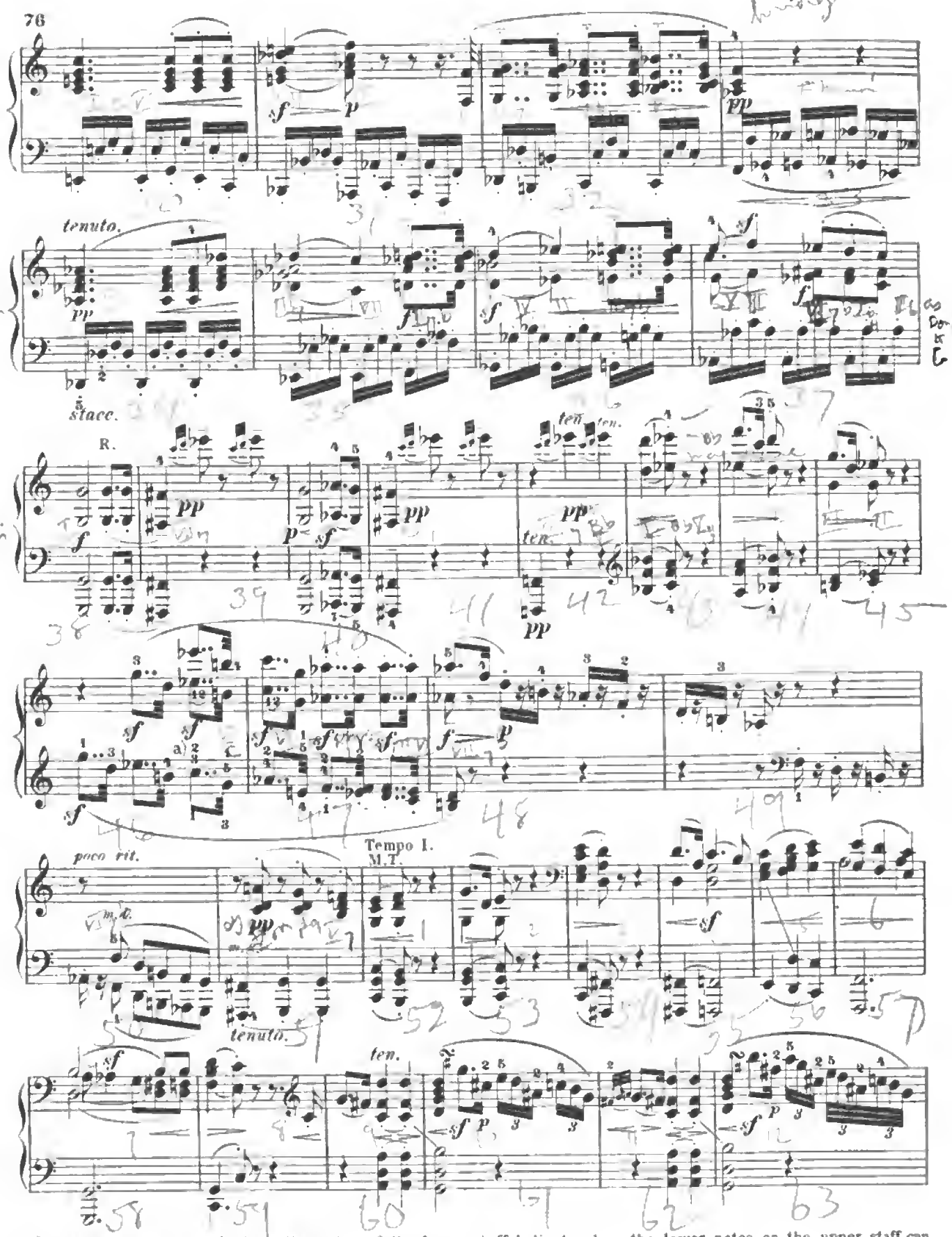

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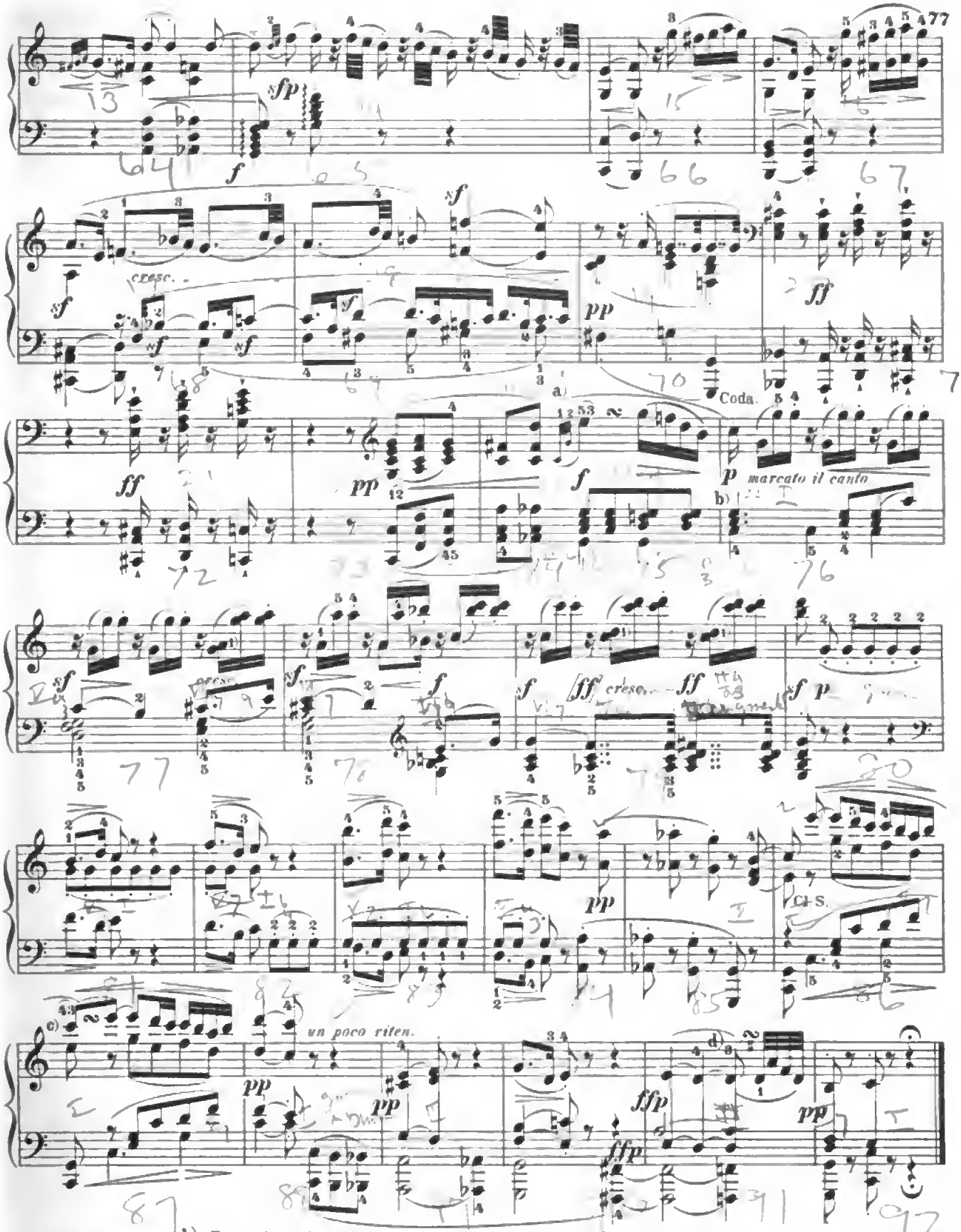
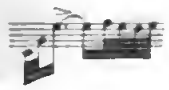


a) 

b) From here through the next 5 measures the melody of the second subject, in the higher part for the left hand, must be rendered duly prominent, but without prejudice to the gradual dynamic intensification also required in the other parts.

c) d)

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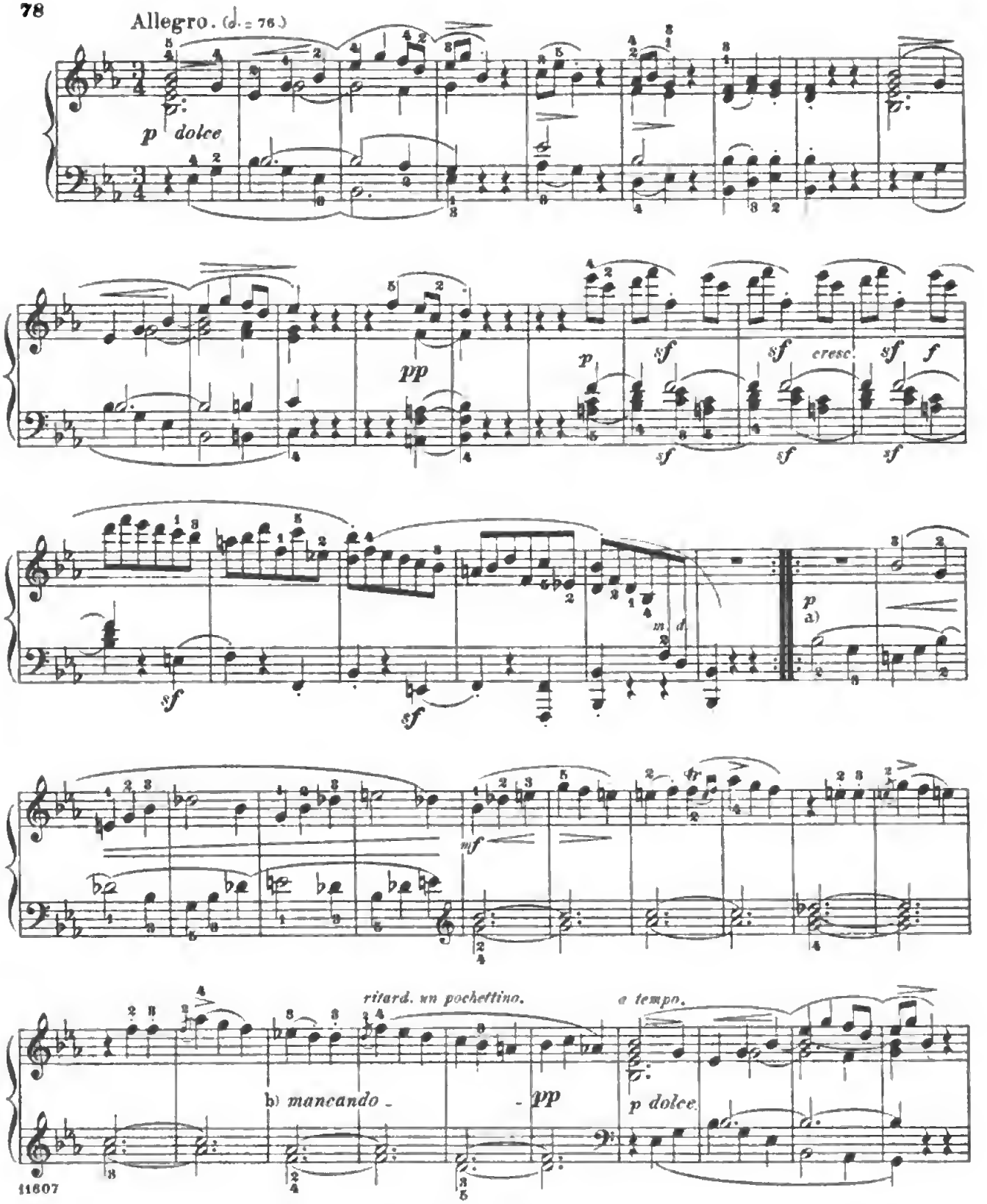

a) The two parts participating in this canonic imitation must be shaded, during this *crescendo*, as directed at the first entrance of this motive, i. e., with a slight *diminuendo* when the melody descends, and a slight *crescendo* when it ascends.

b) *Mancando* is in itself merely equivalent to *diminuendo*, with which, however, as in frequent similar cases, a *ritardando* is to be combined.

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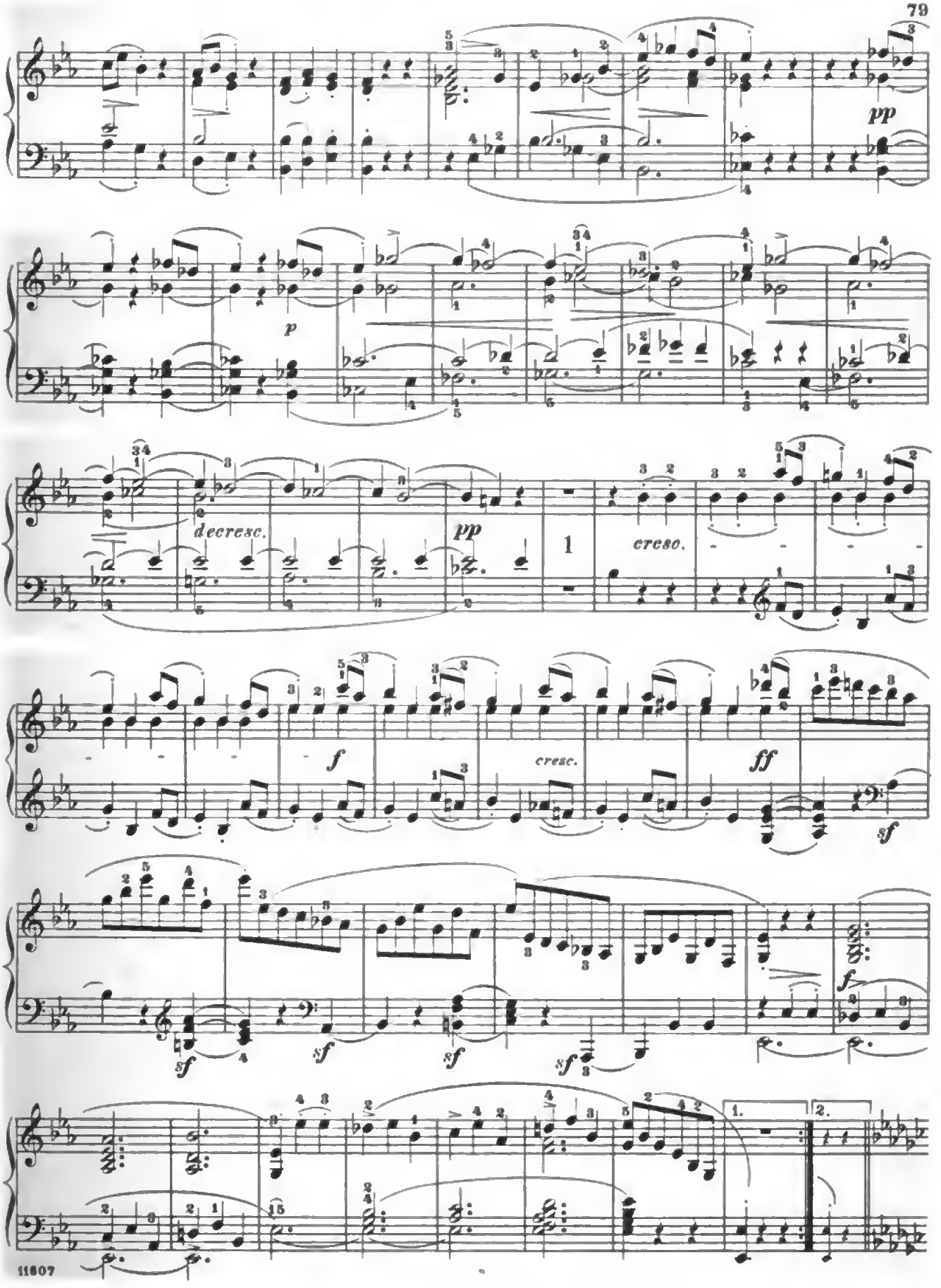

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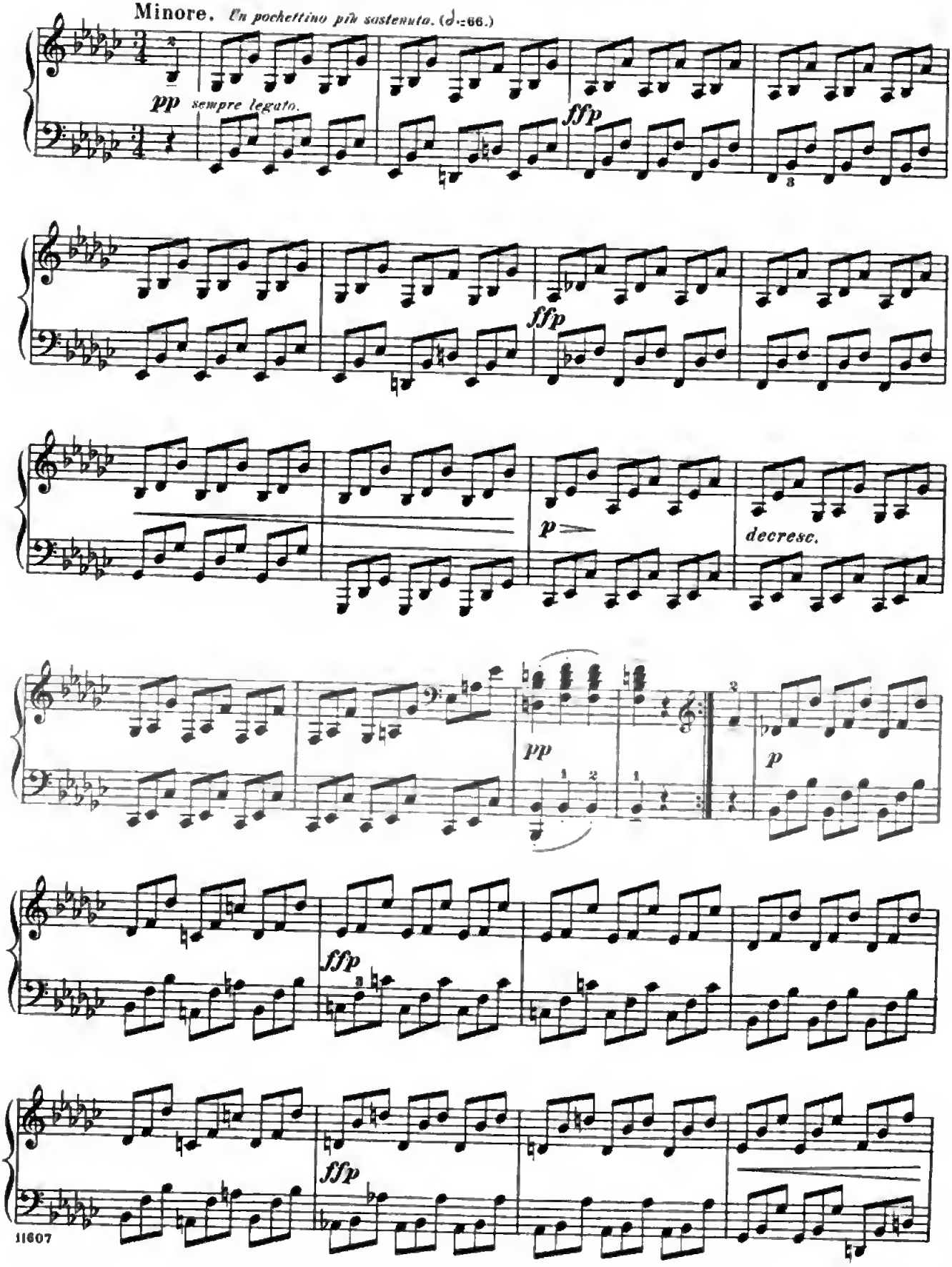

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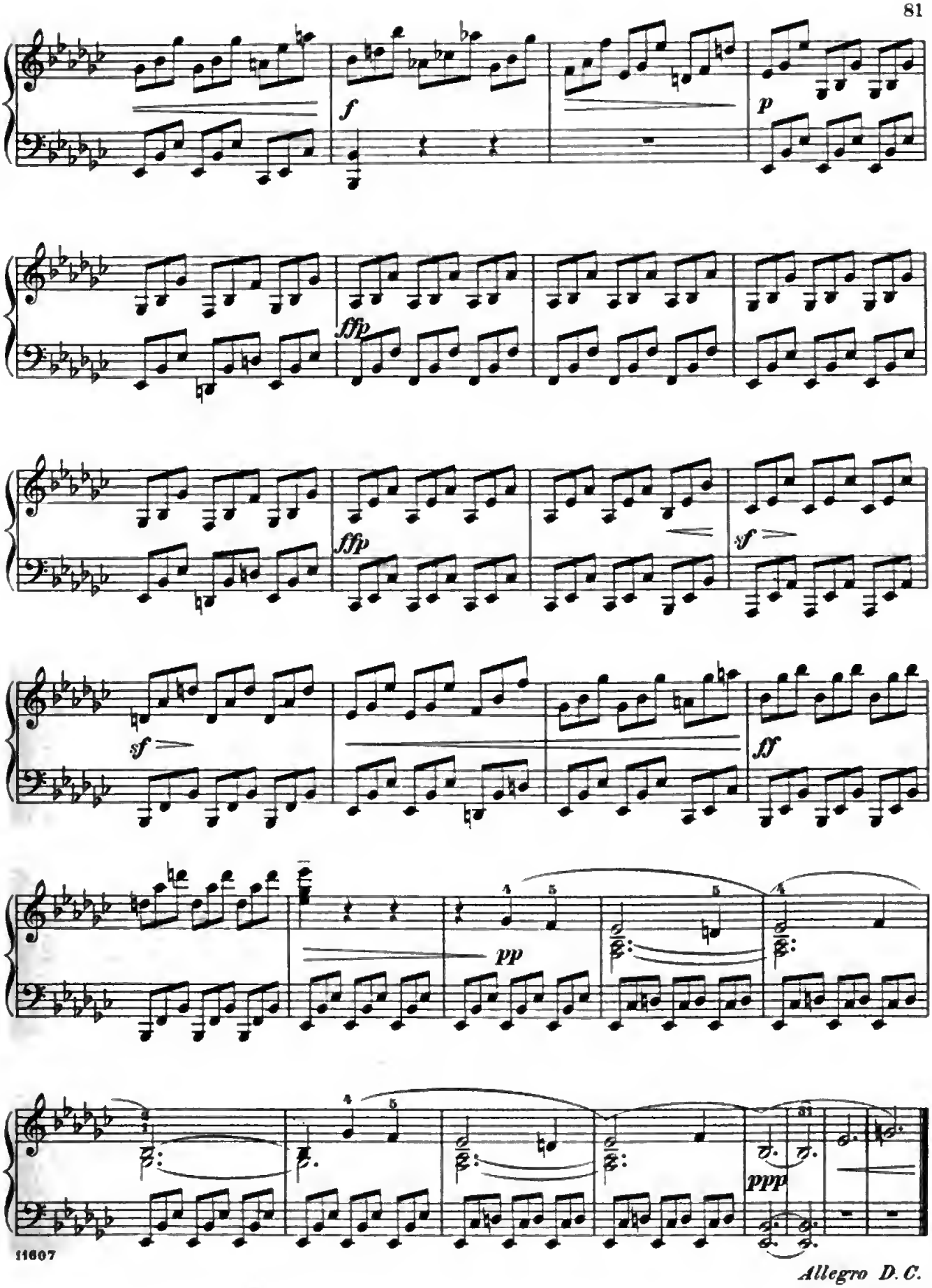

Allegro D. C.

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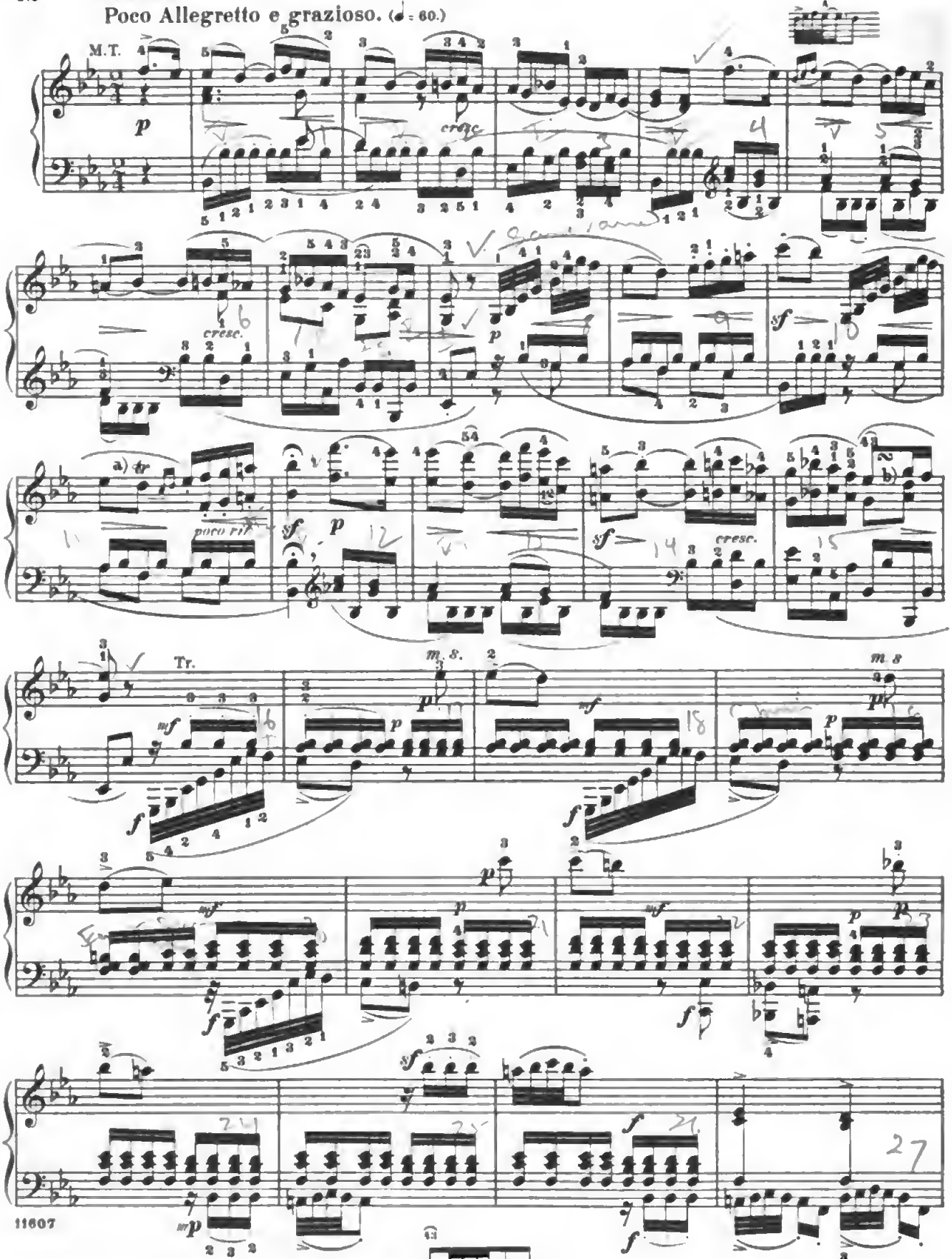
Rondo.

Poco Allegretto e grazioso. (♩ = 60.)



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a) Begin the trill on the principal note. b)

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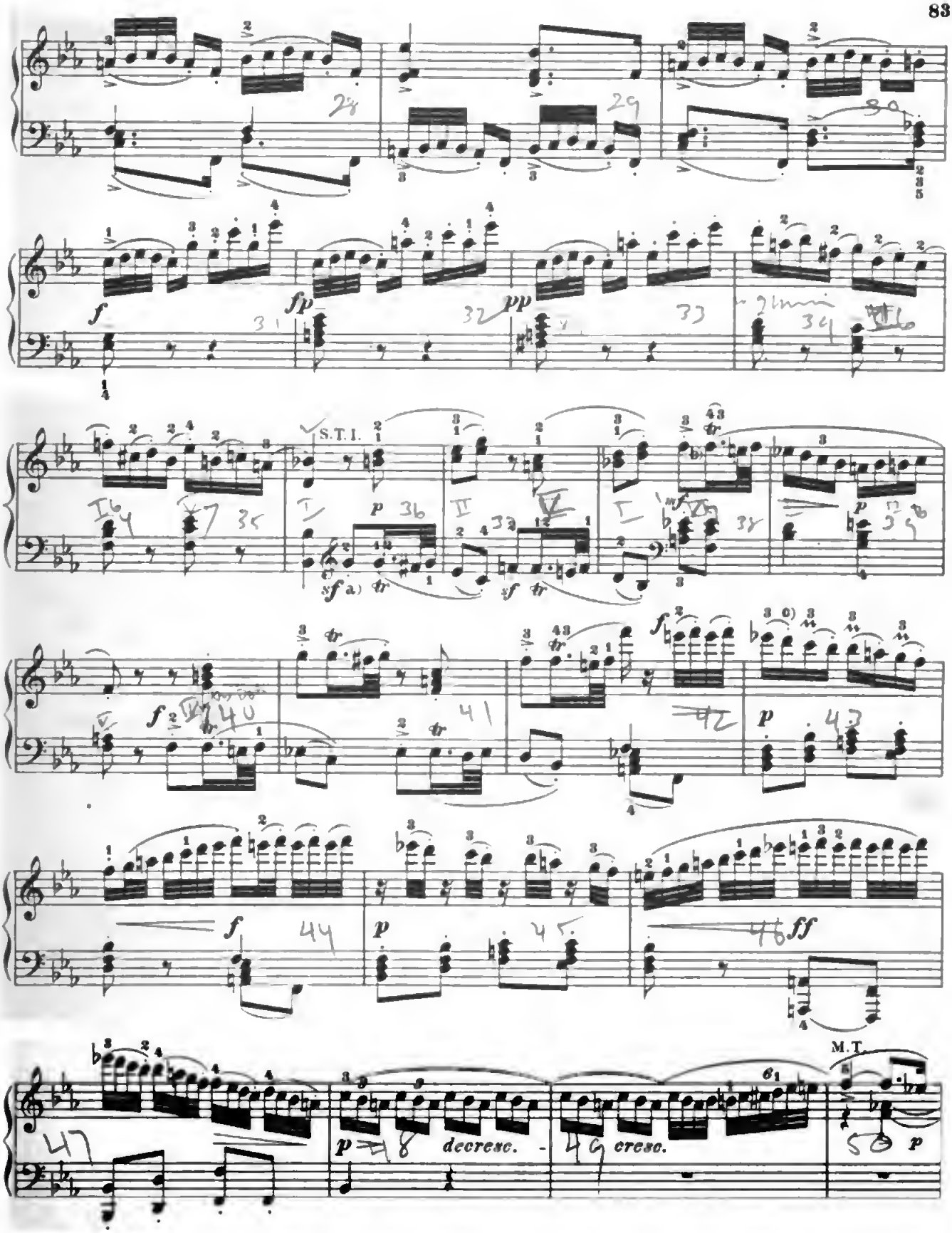

a) b) Like a). c) Each of these inverted mordents must begin with the note over which it is set, accenting the same and also its repetition.

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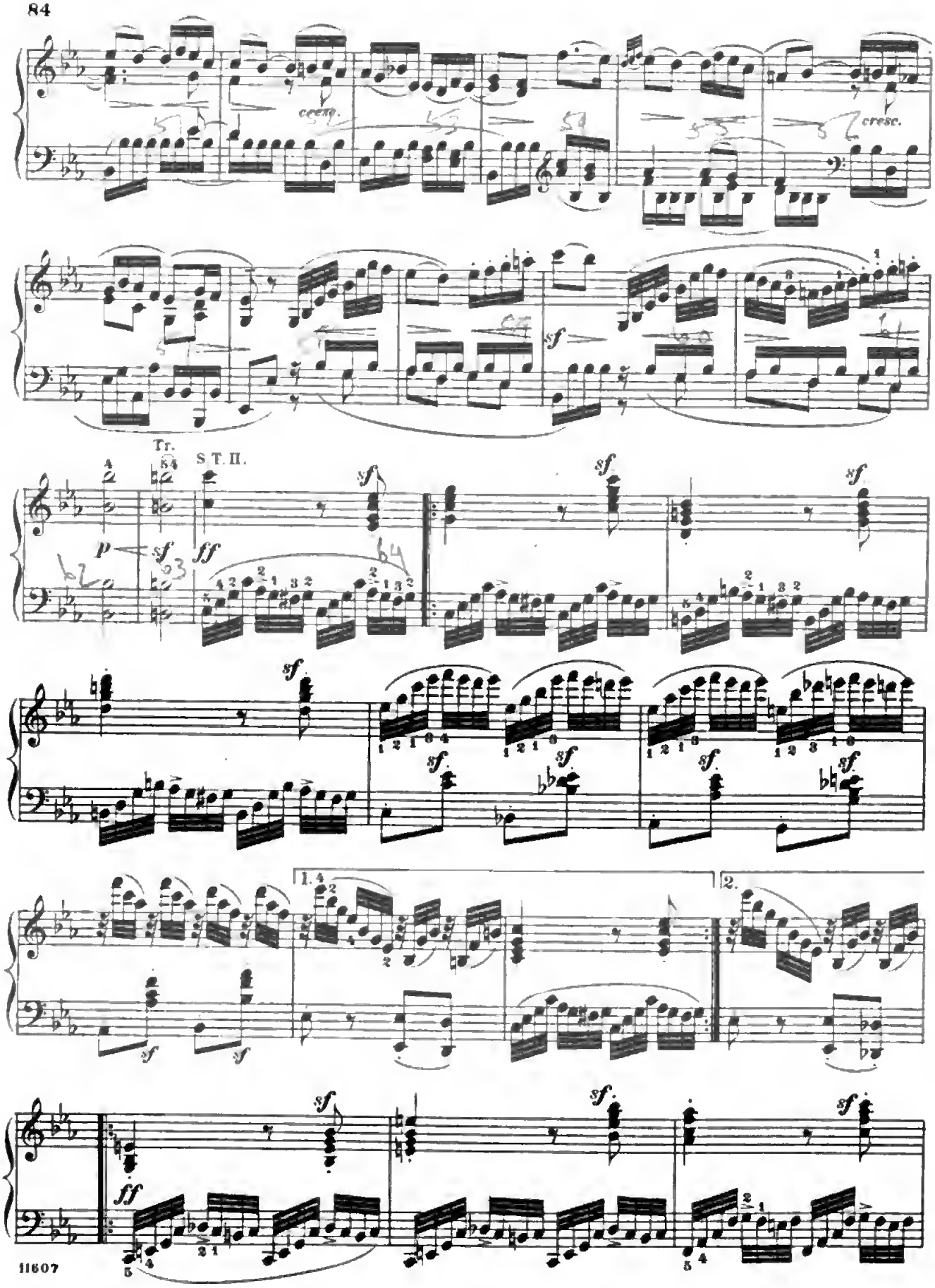

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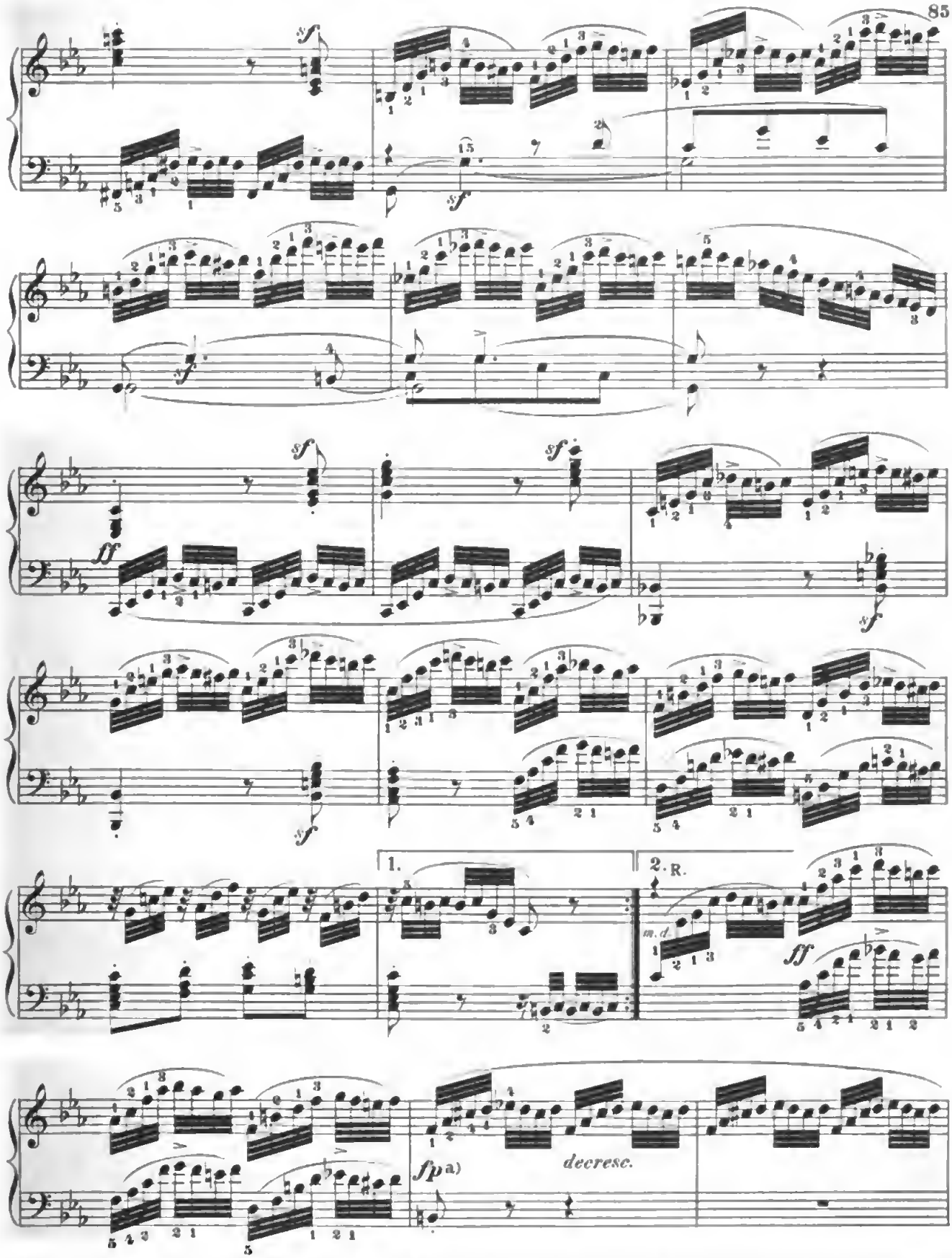
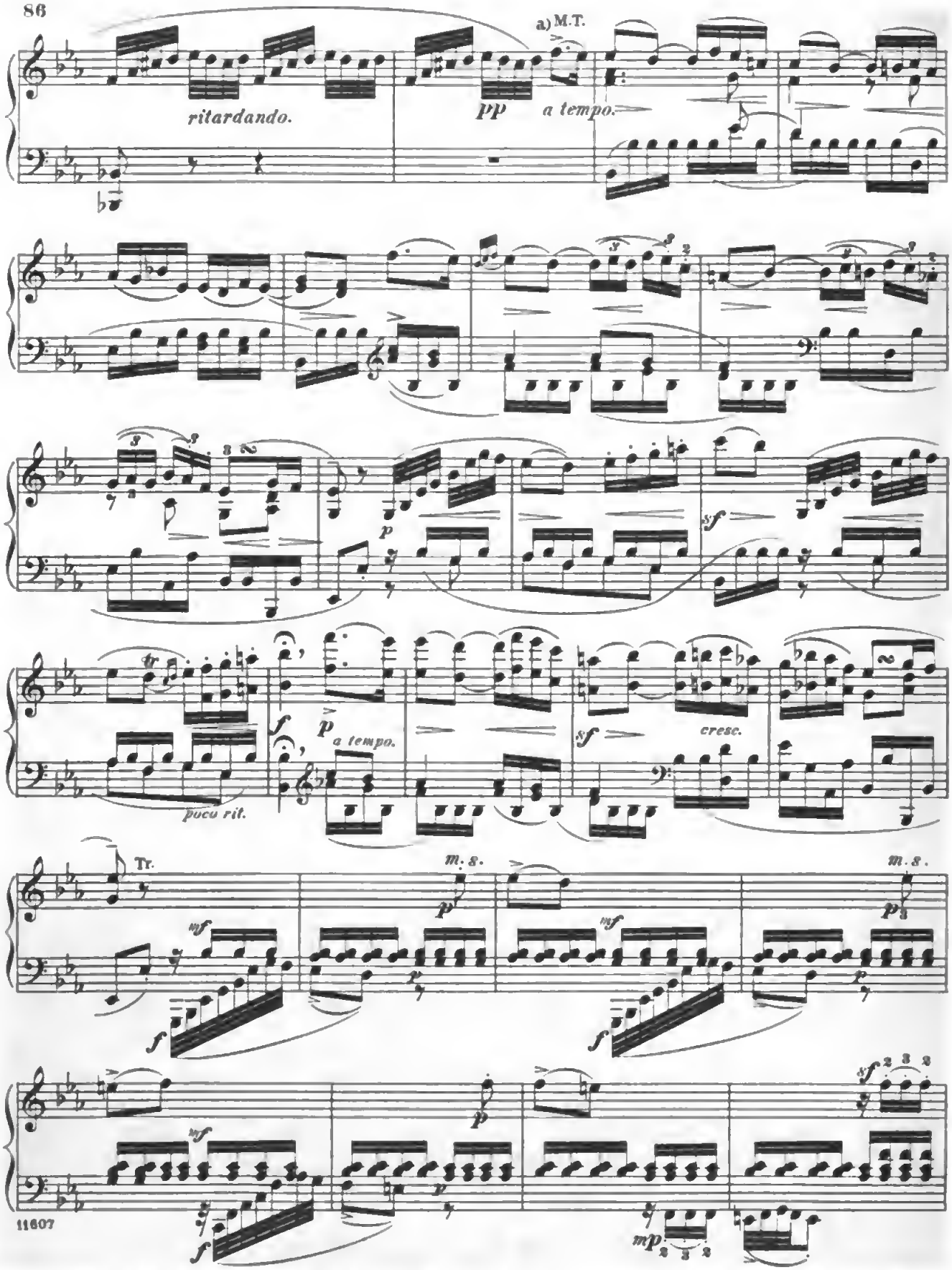


a) It is best to let this *p* enter like a *mezzo piano* only, in order to observe the *diminuendo* of the next three measures the more consistently.



a) Observe these and the subsequent shadings given here only in a very modest degree, in conformity with the *pianissimo*, which is to be observed, in general, as far as the next *p*.

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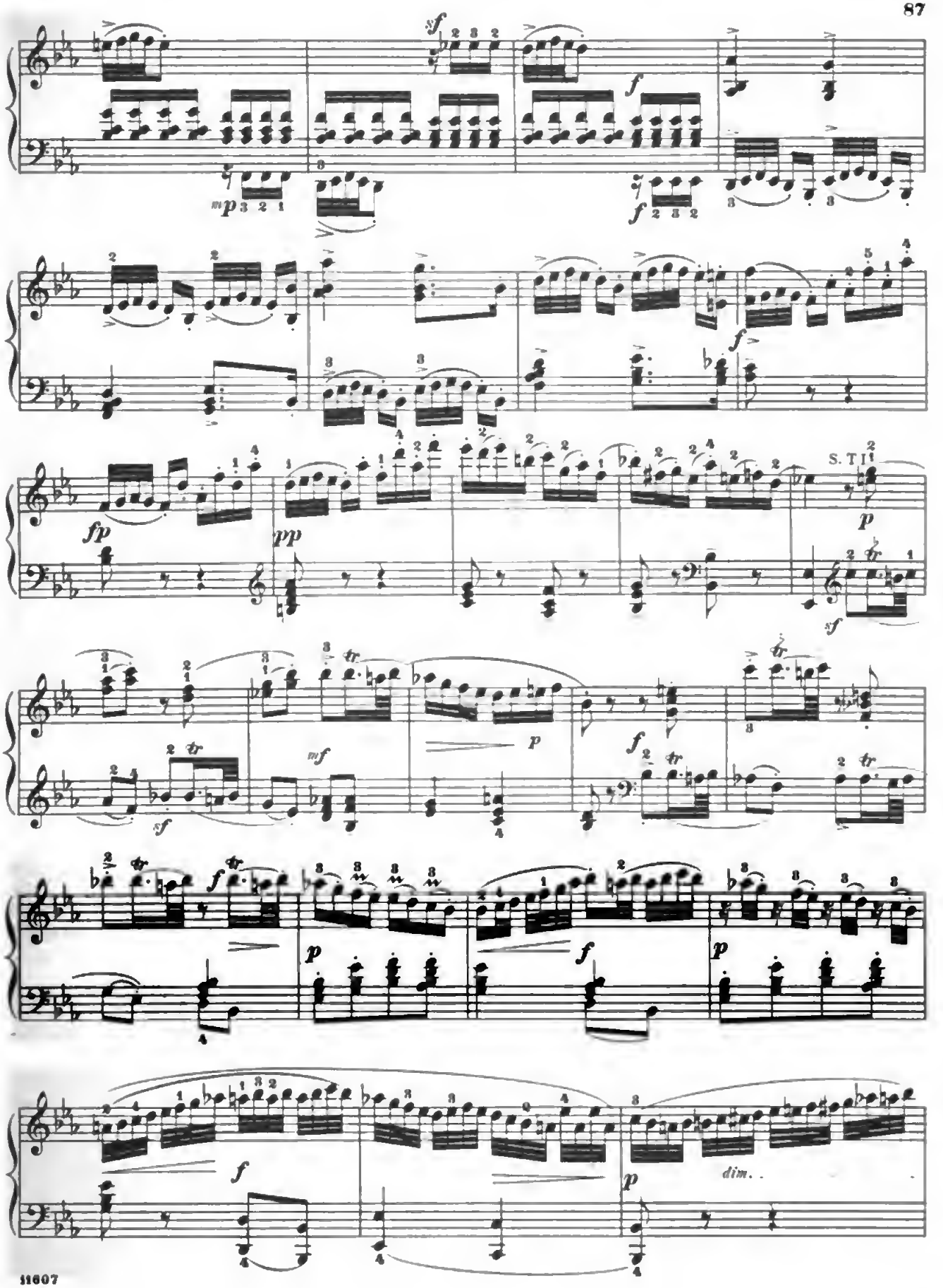

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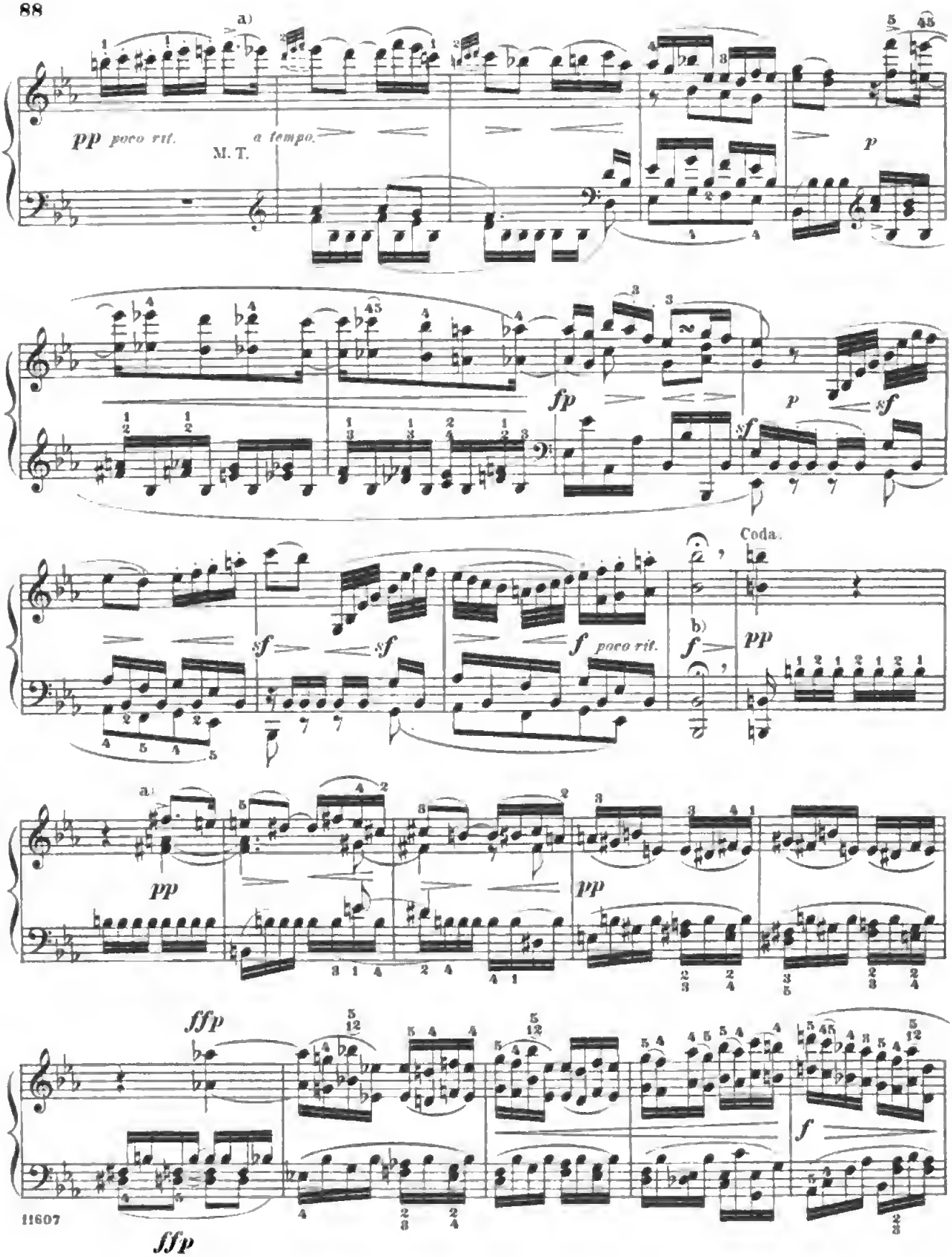

a) As on p. 86, a).

b) Let the tone die away for a long time, and then, after a very short pause, proceed.

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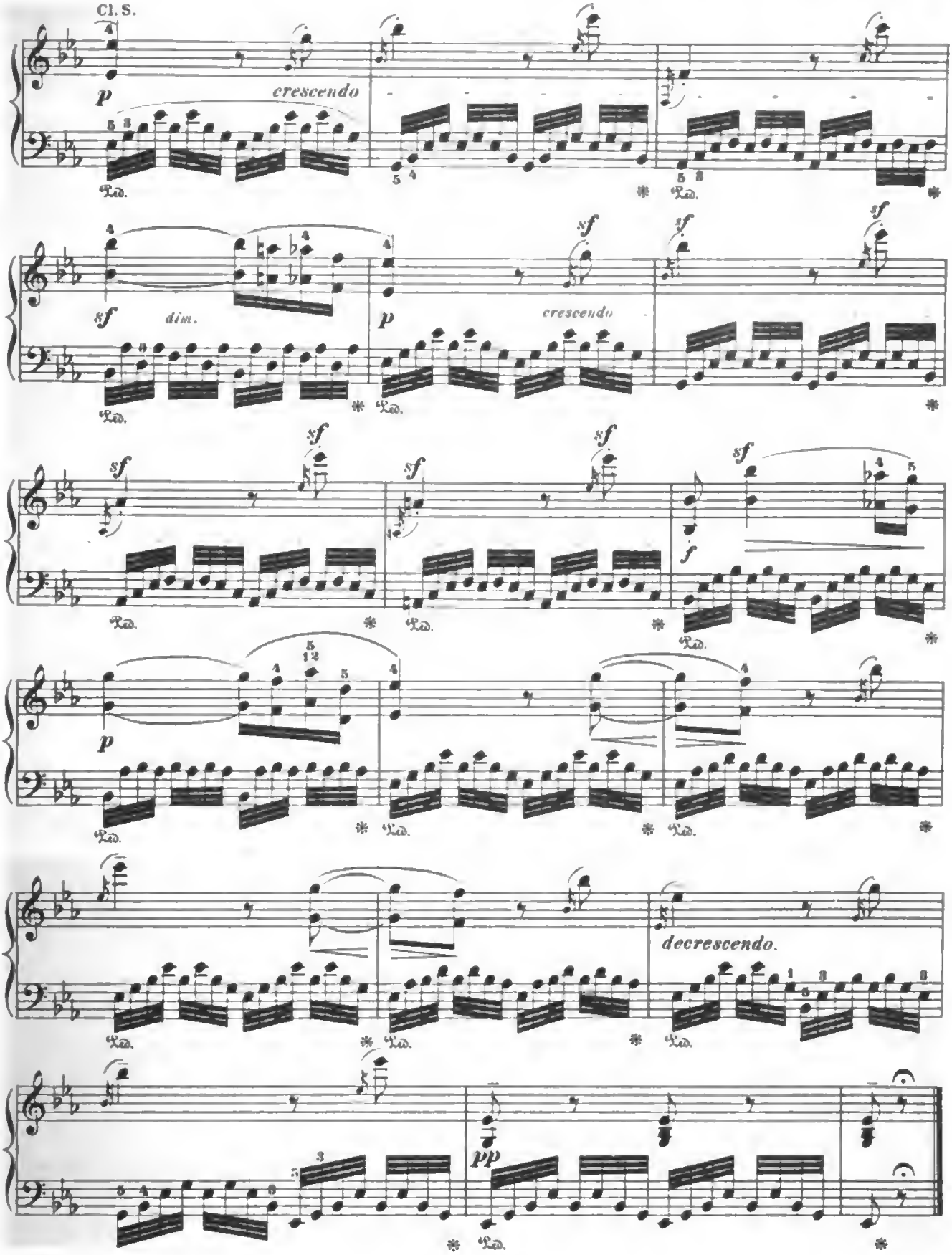

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SONATA.

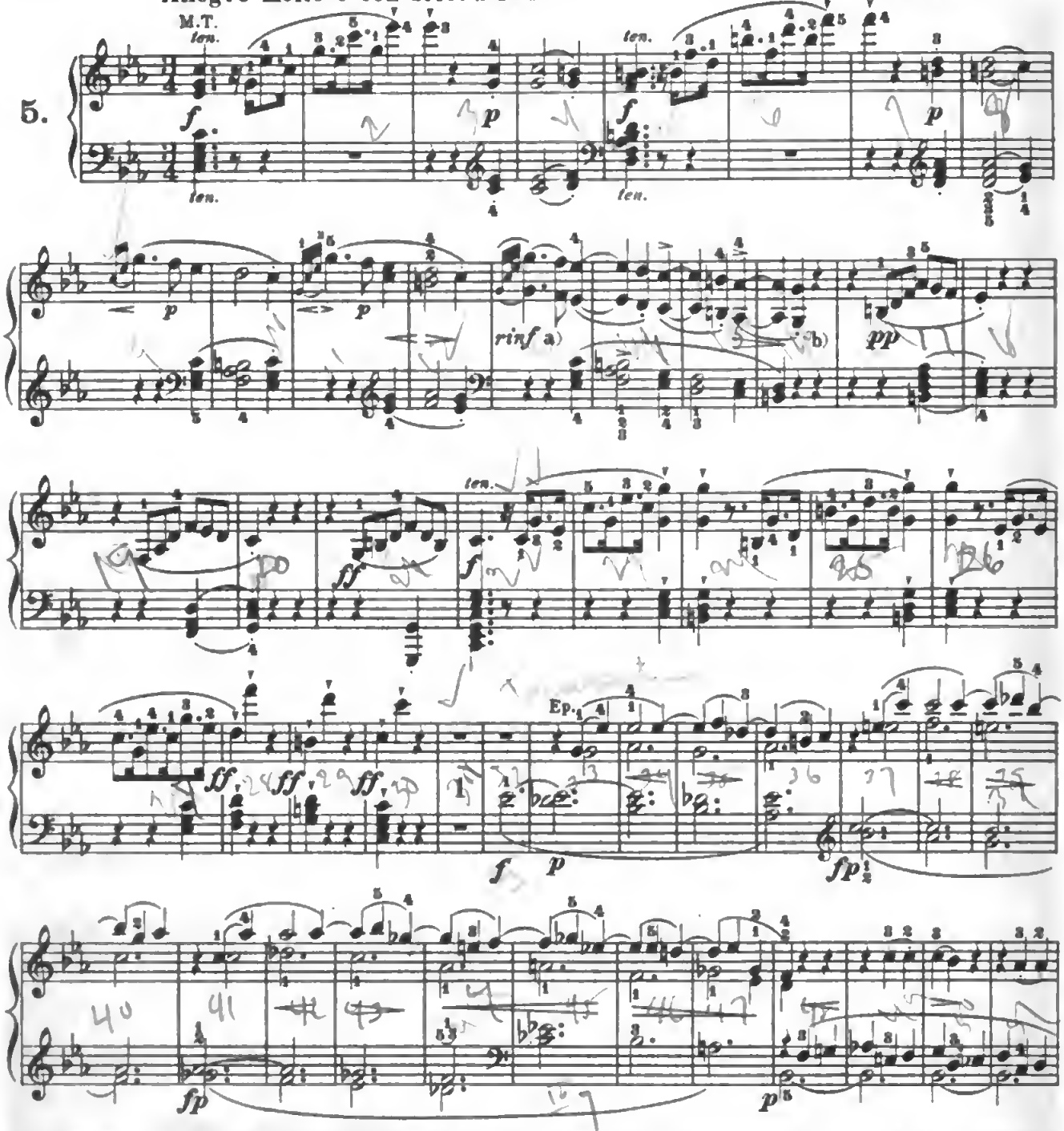
Op. 10, Nº 1.

To Countess von BROWNE.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro molto e con brio. (♩=69.)



a) The term *rinforzando* (reinforcing), though primarily referring, like *sforzando*, to a single note, may also have a more general scope; as in this case, where the dotted quarter-notes are to be struck *sforzando* (and with decidedly more force than in the parallel measures preceding); but the entire 4-measure passage, as well, is to be played in a moderate *forte*.

b) Take care to give these rests, and others that follow, their full value.

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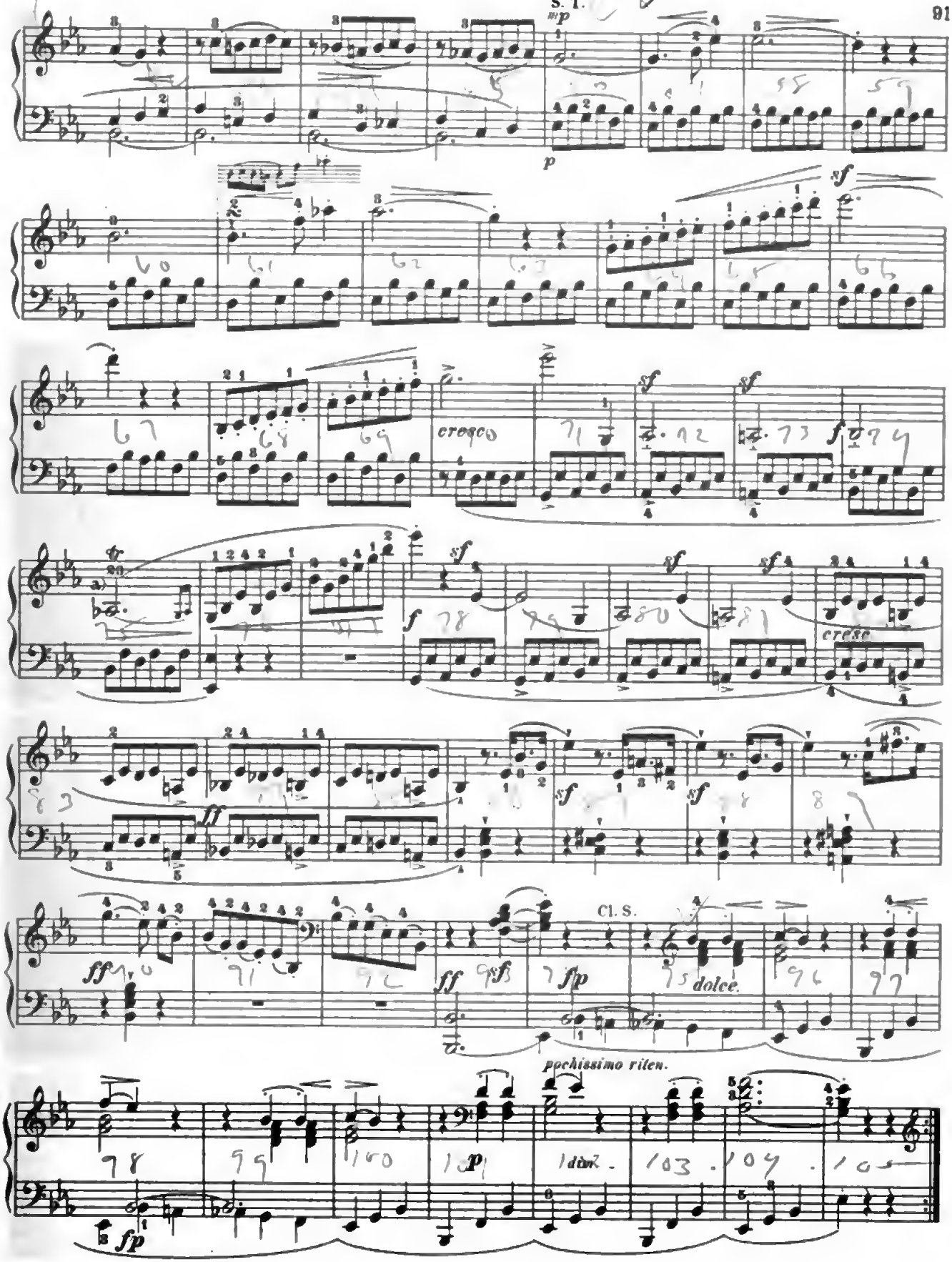

a)

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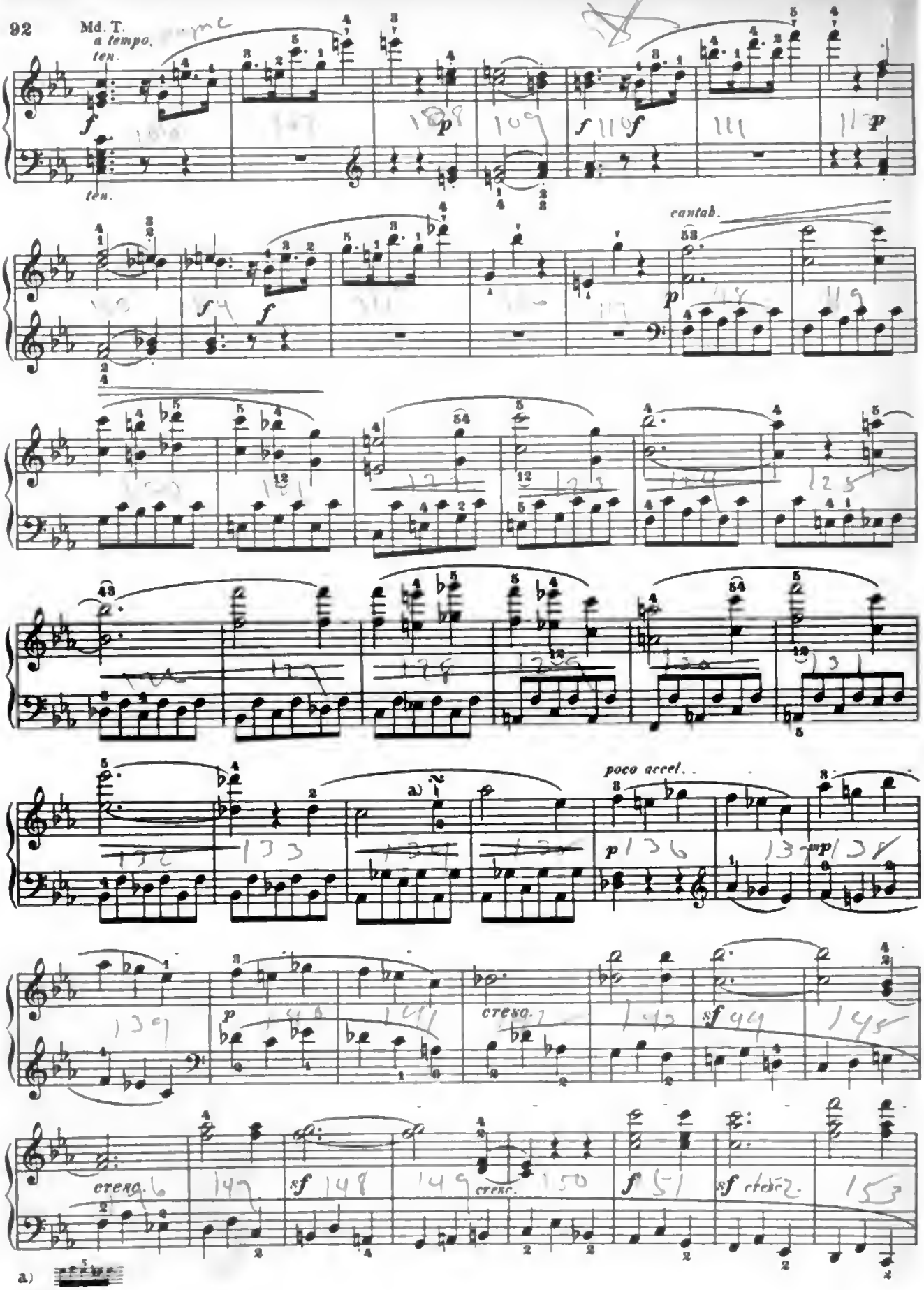

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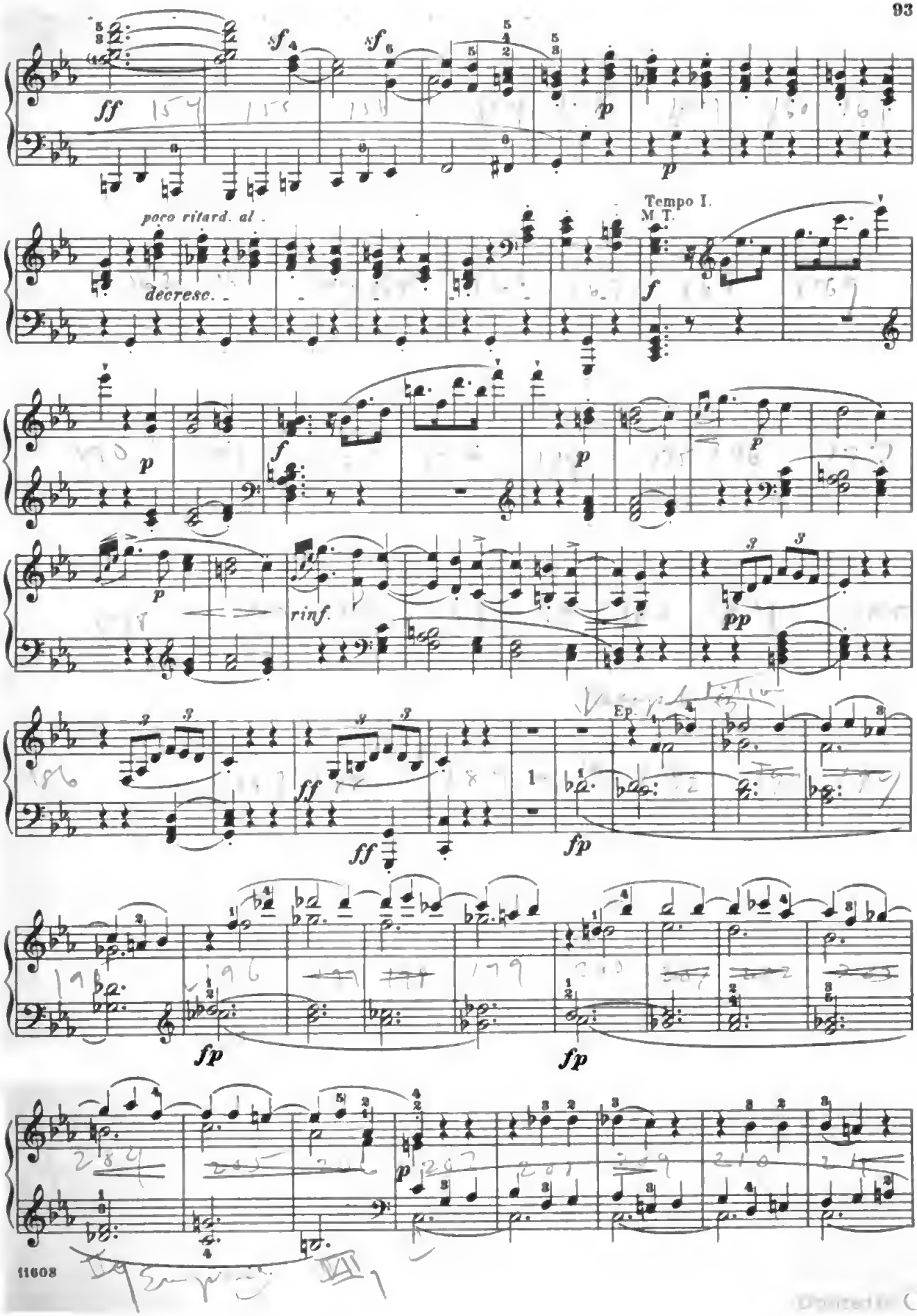

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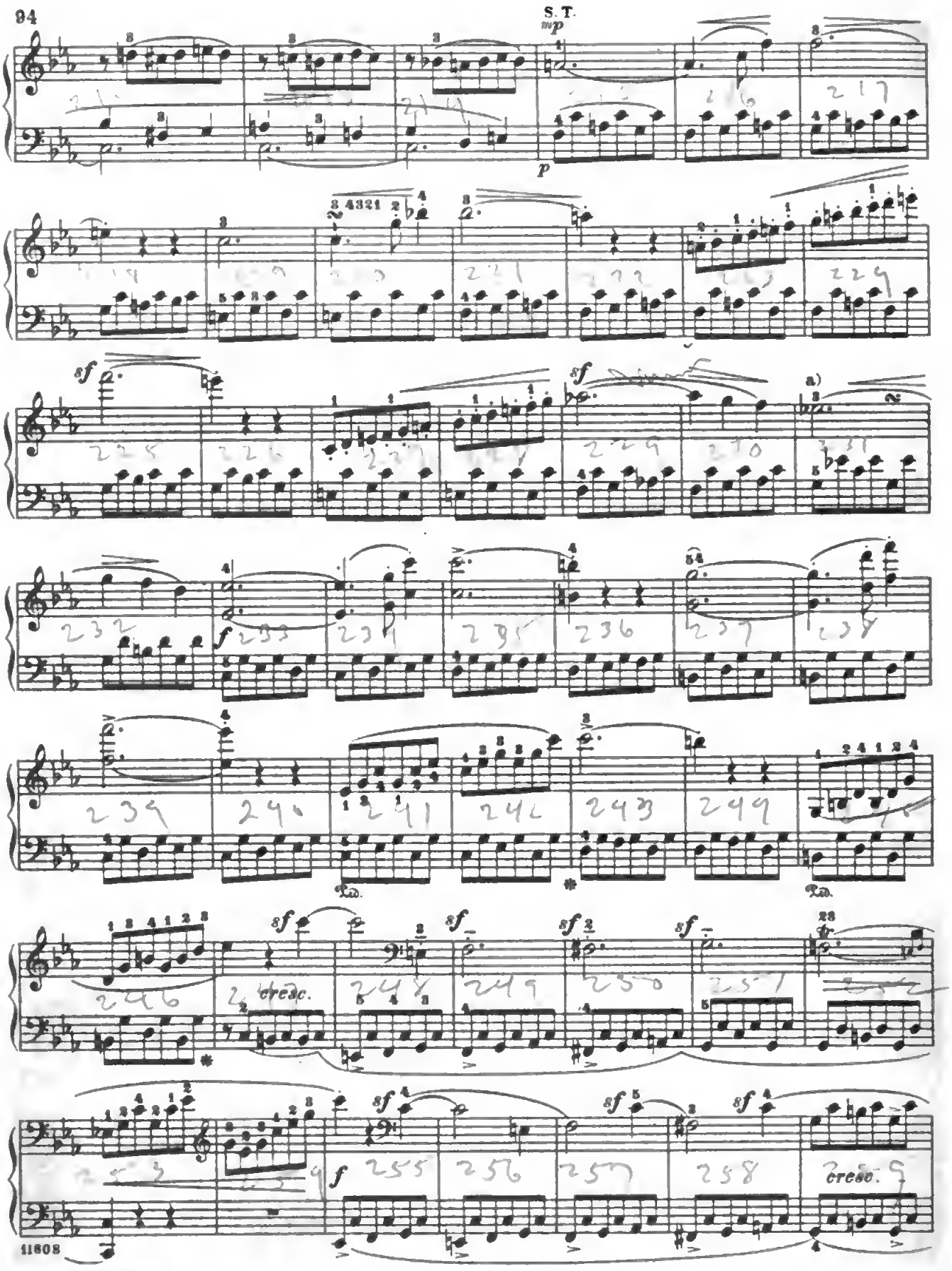

a)

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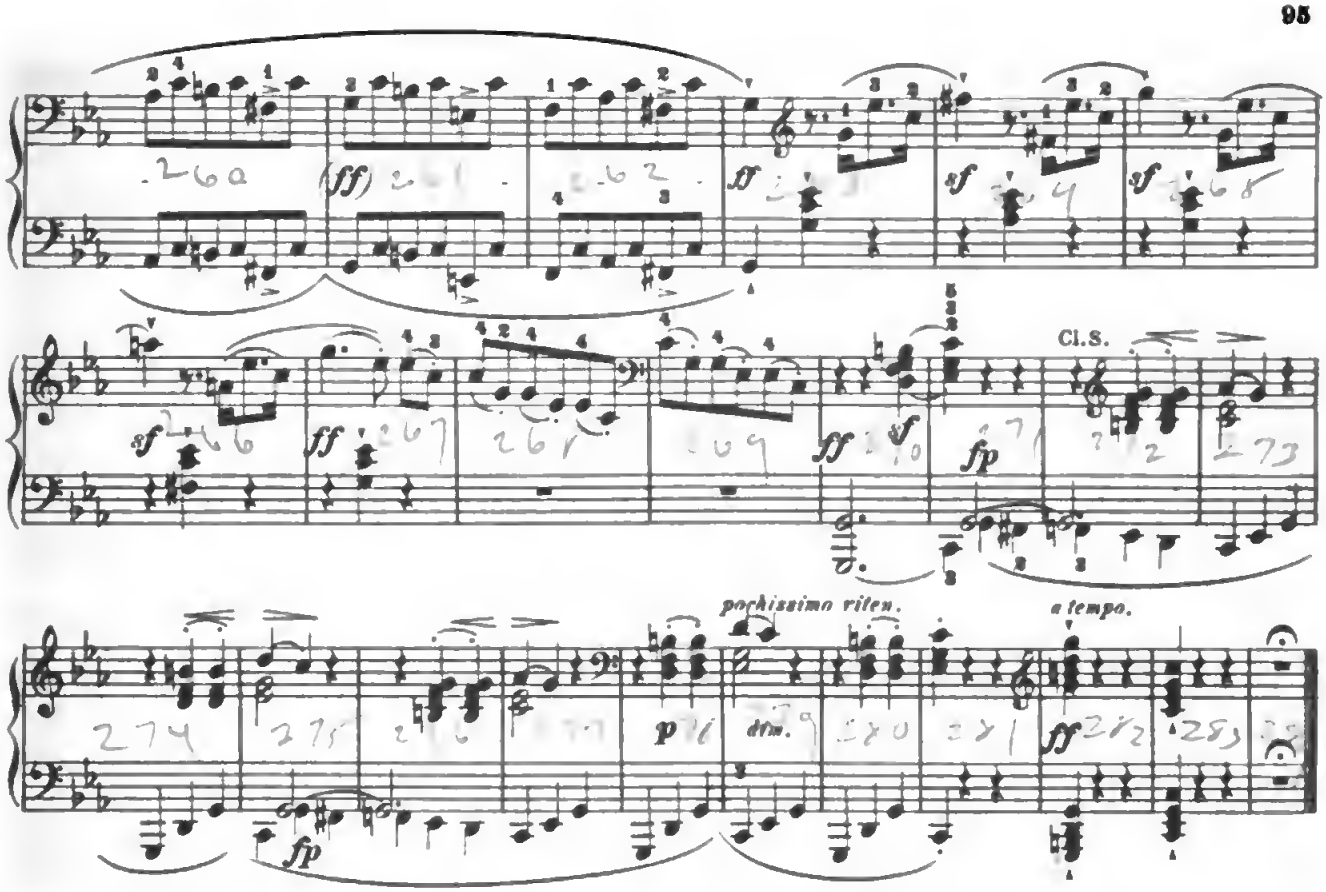
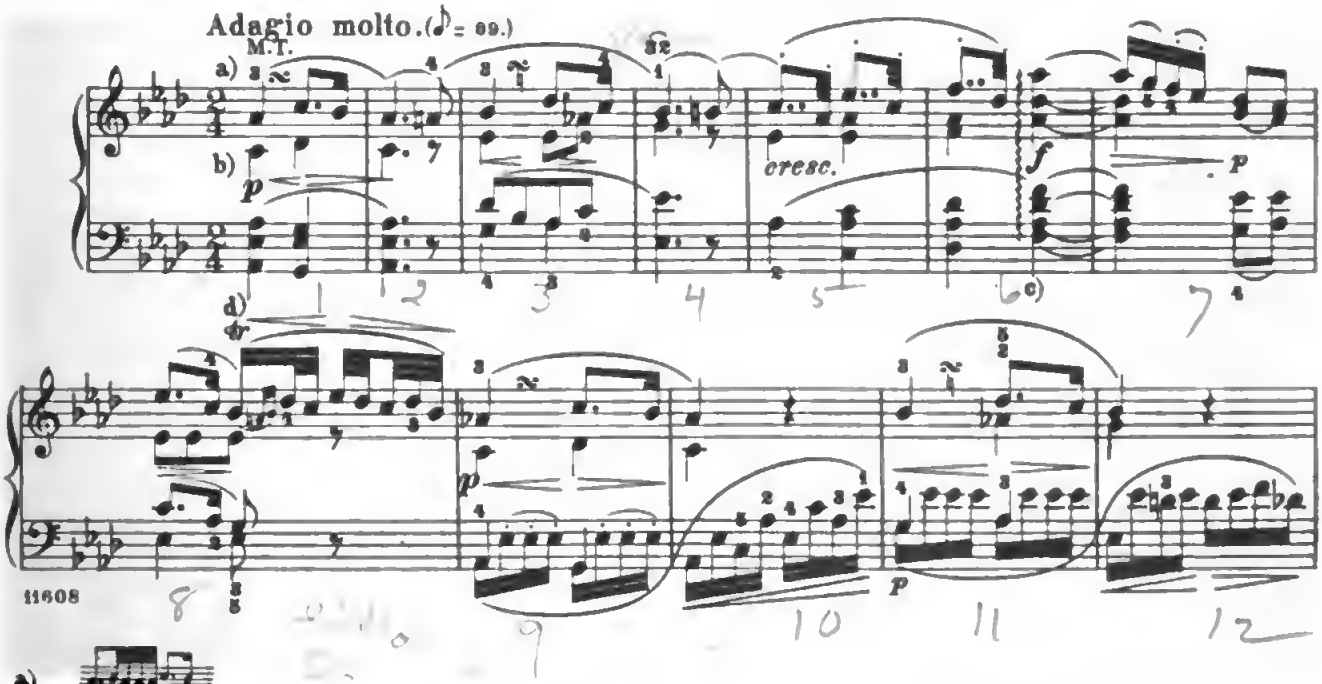
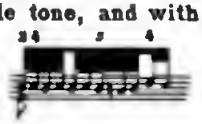




a)

b) Bring out finely the part having the melody; in the third measure, in particular, the lower part in the right hand and the higher part in the left must be subordinated.

c) Execute this arpeggio by sounding the tones in rapid succession, from the lowest bass tone to the highest treble tone, and with a *crescendo*, so that the final tone is struck most forcibly.

d) 

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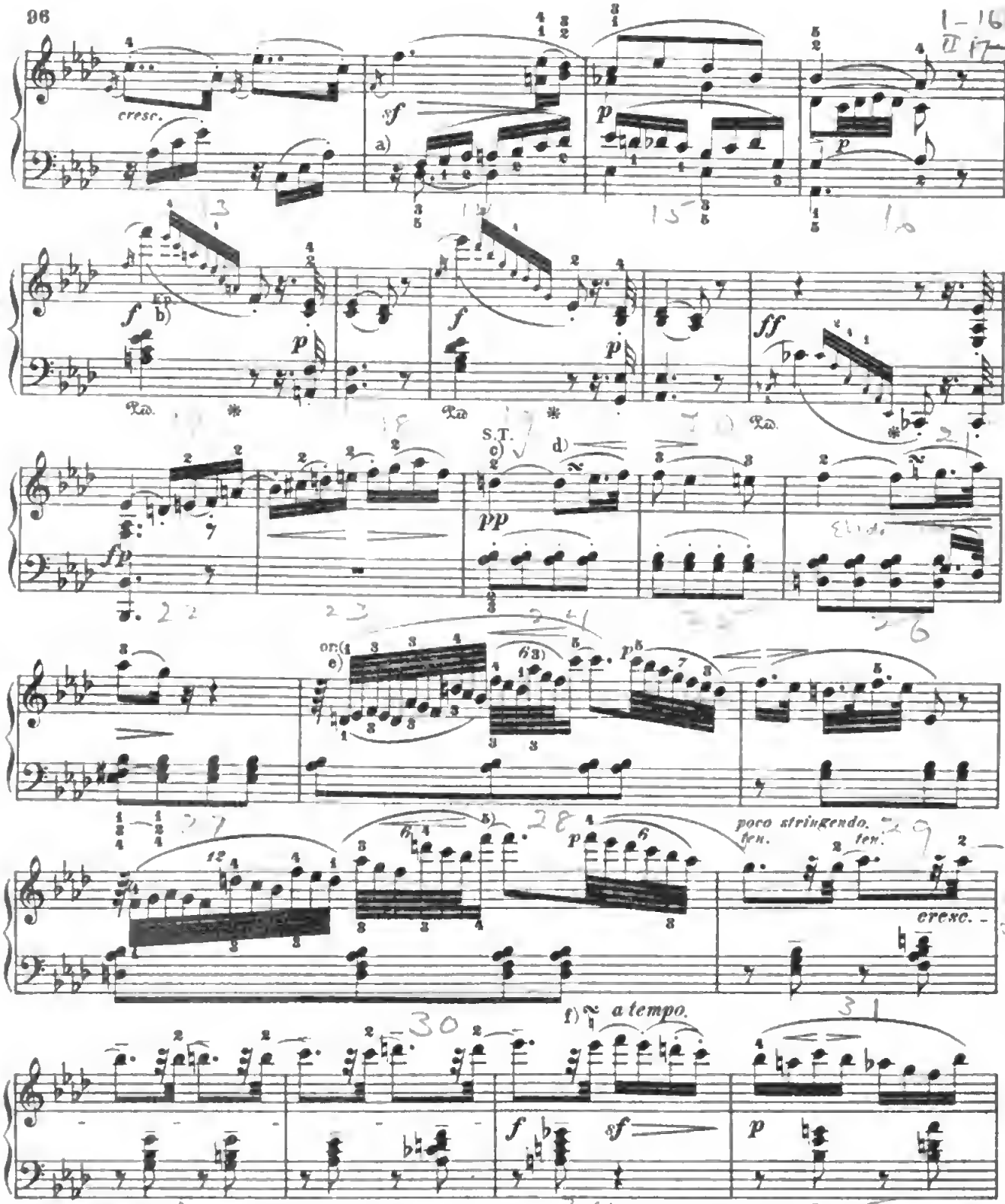

a) In these three measures the tenor, and in the third the alto as well, must be brought out as a melodic part, though subordinate to the soprano.

b) Play these groups of unaccented grace-notes within the time-value of the fourth sixteenth-note of their re - spective measures.

c) Play the melody with a certain stress, but very delicately. d)

e) These groups of 12 and 6 64th-notes are to be considered, like the succeeding ones, as respectively four-fold and double triplets of 64ths.

f)

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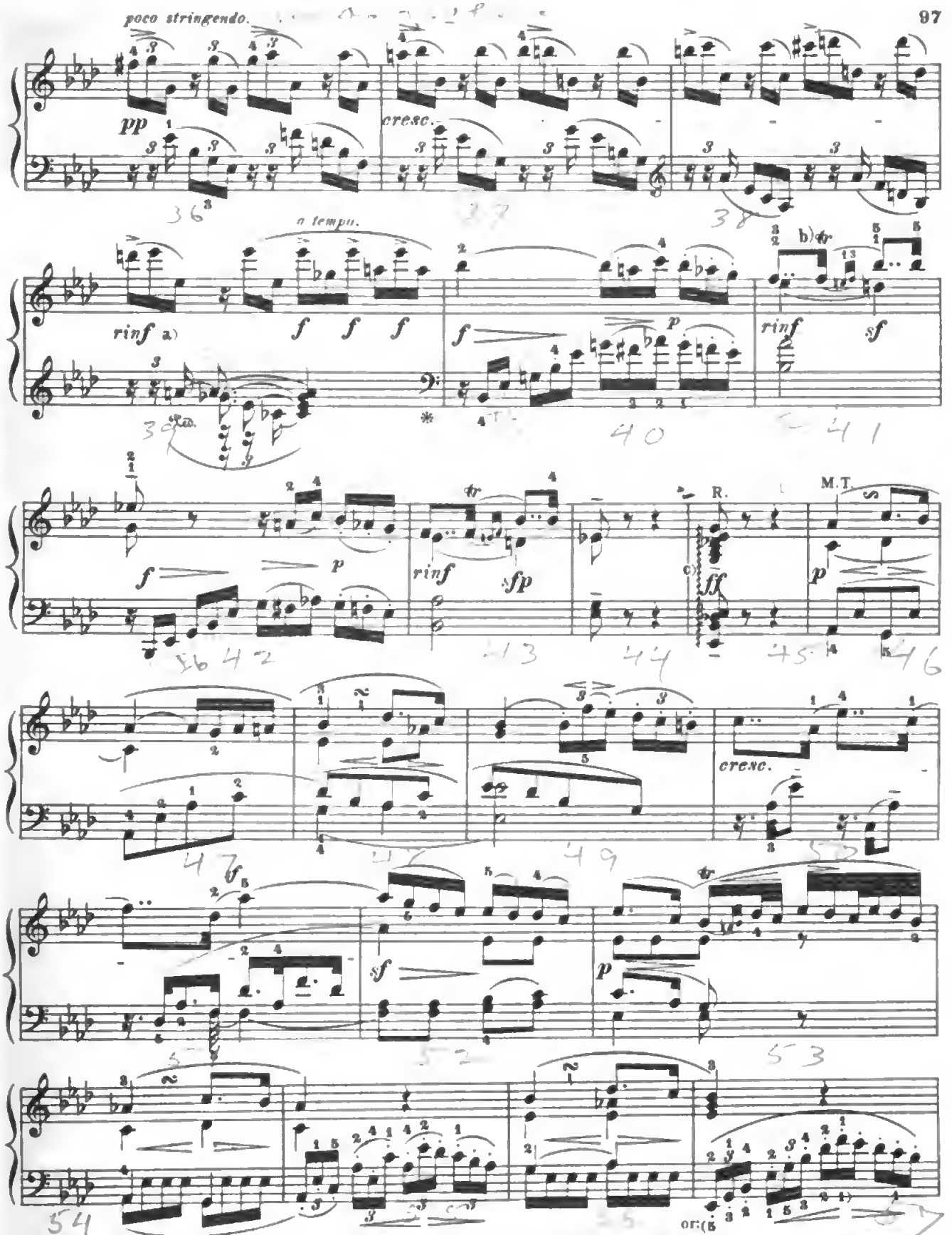

a) *Rinforzando* signifies here, and in what follows, simply a higher degree of power on the whole.

c) As on p. 95, c).

b) or easier:

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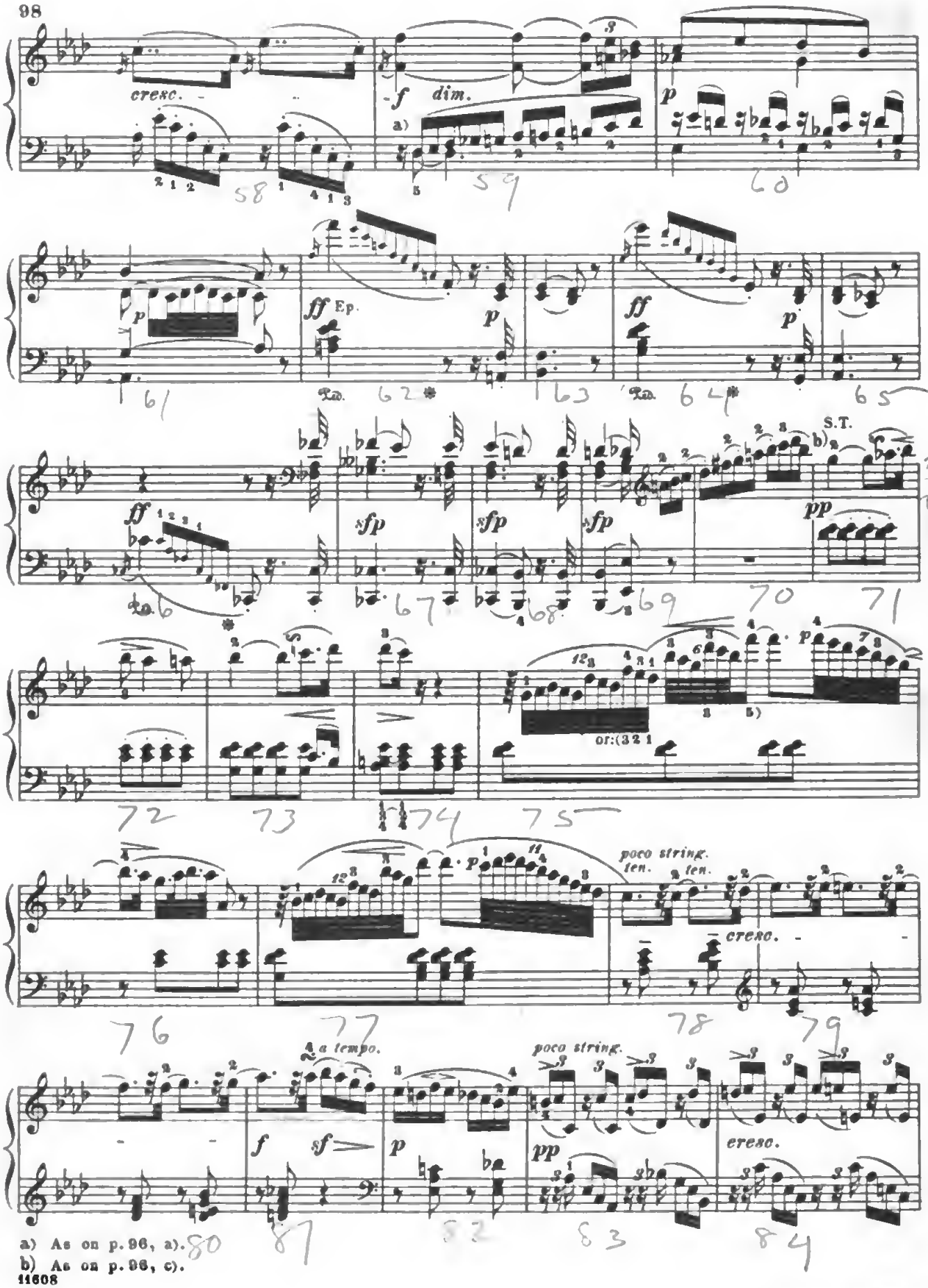
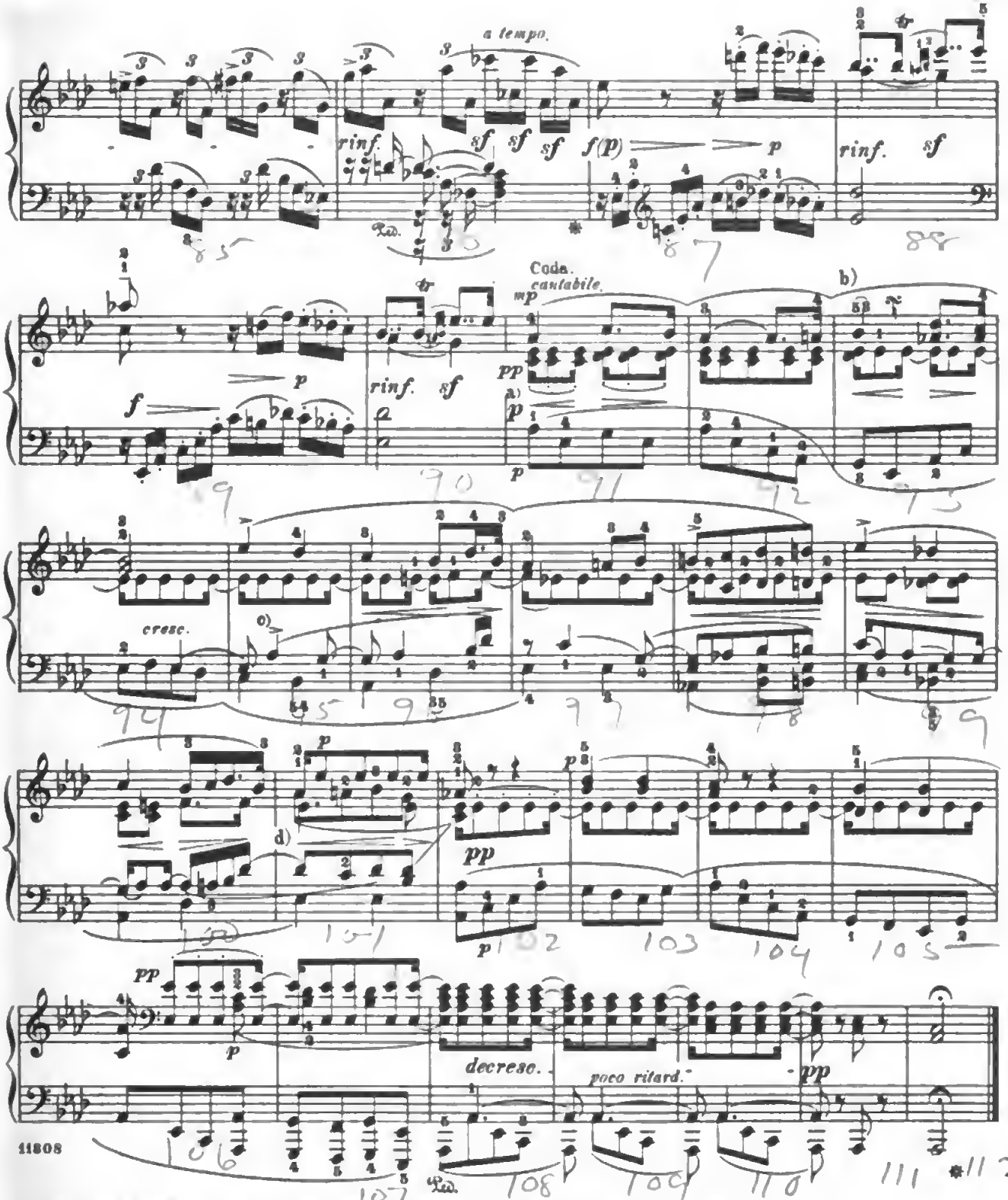


a) As on p. 96, a).
b) As on p. 96, c).



a) Make the highest part most prominent, the bass less so, and the inner parts least of all.

b)

c) Here the higher part in the left hand must be brought out parallel with, yet subordinate to, the treble melody; the lower right-hand part should be most subdued, except in the passage in the next measure, which must be duly emphasized.

d) The inner part in the right hand must sound as the principal melody in this measure.

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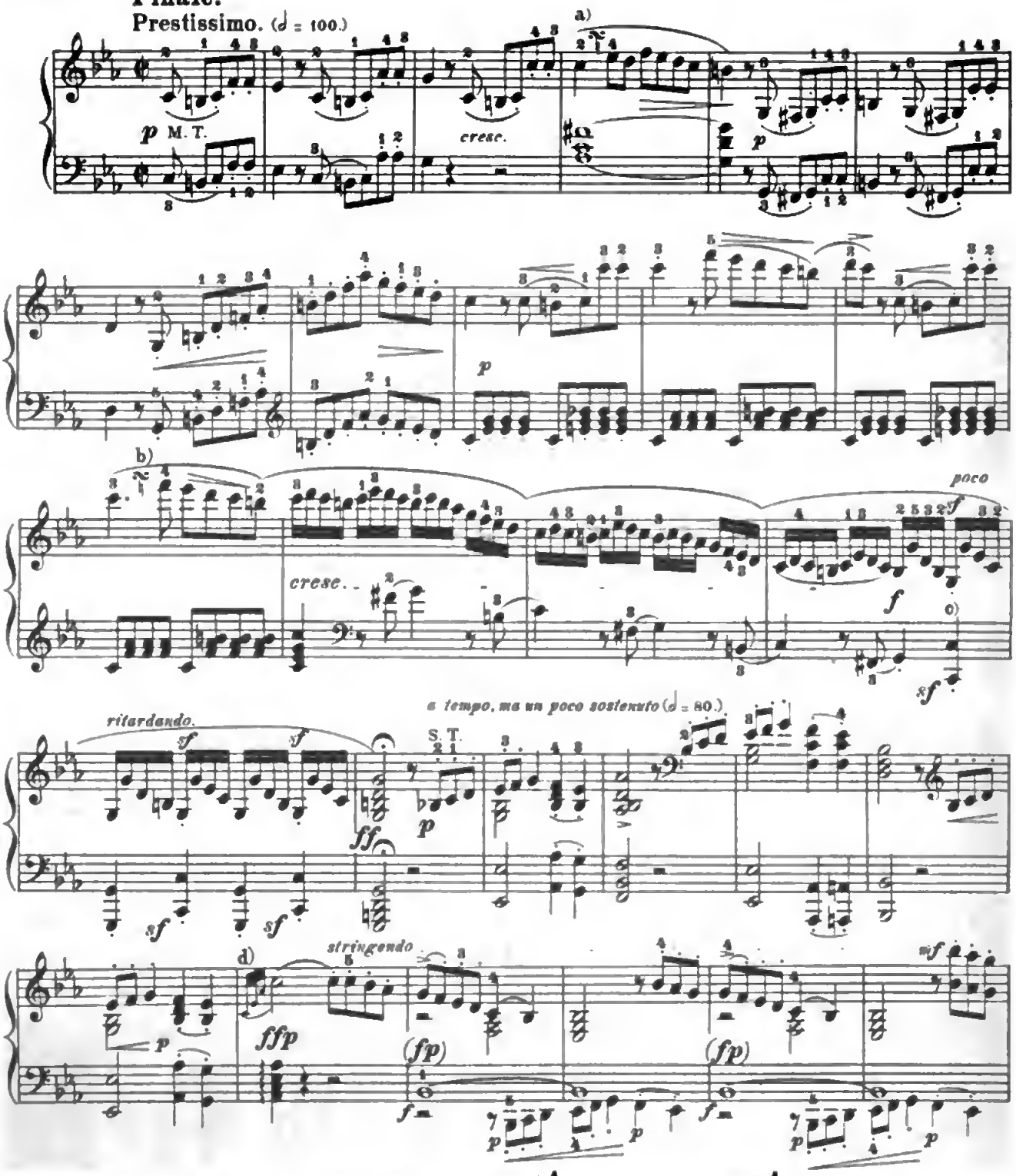
Finale.

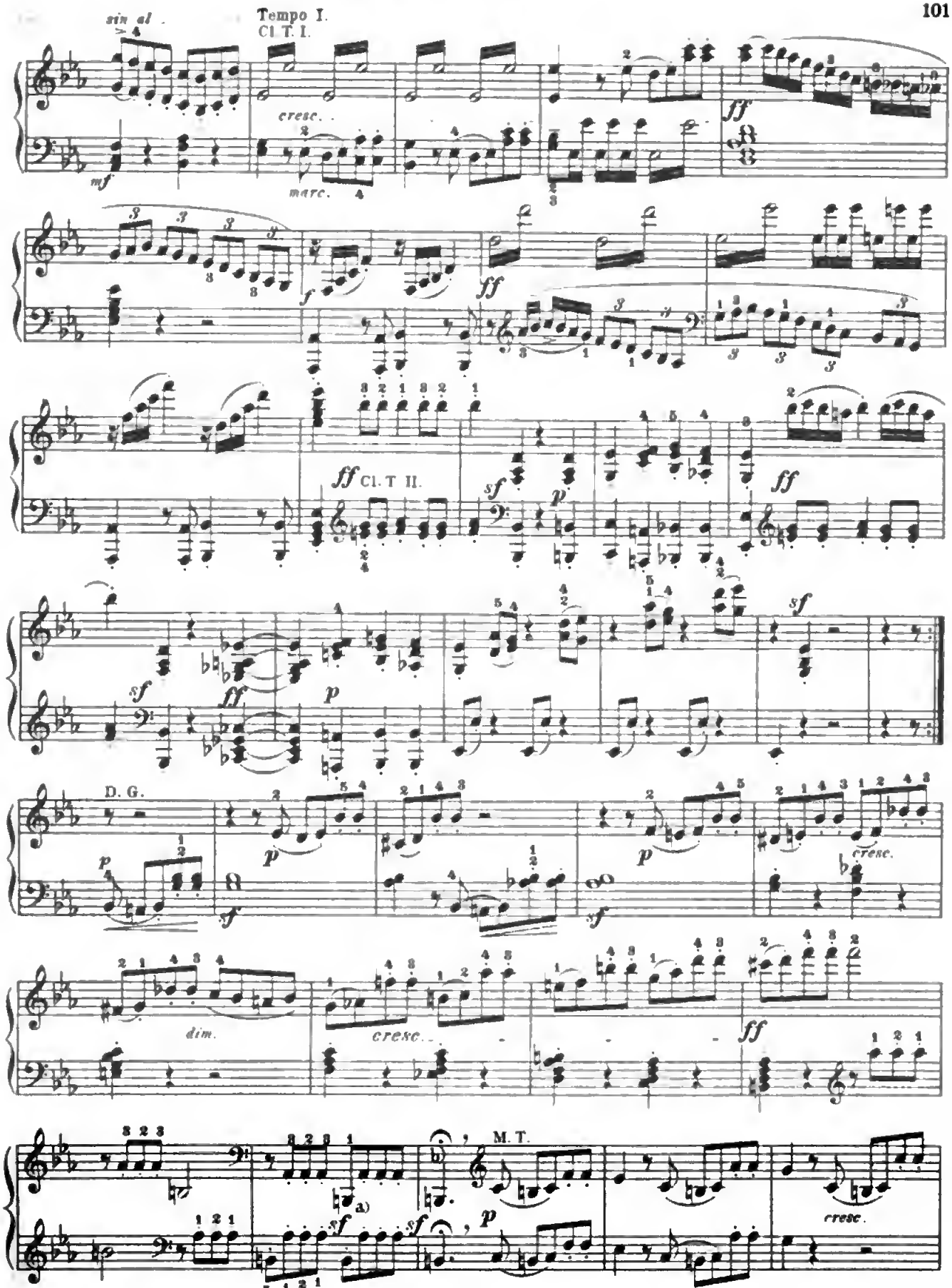
Prestissimo. (♩ = 100.)



a) or easier: b) or easier:

c) The dots added by Beethoven to these soprano notes signify (as is sometimes also the case with the older composers) not so much *staccato* as *sforsando*.

d) The right hand must begin together with the left, and reach the highest tone simultaneously with the latter.



a) Do not retard. b) To be held very long.

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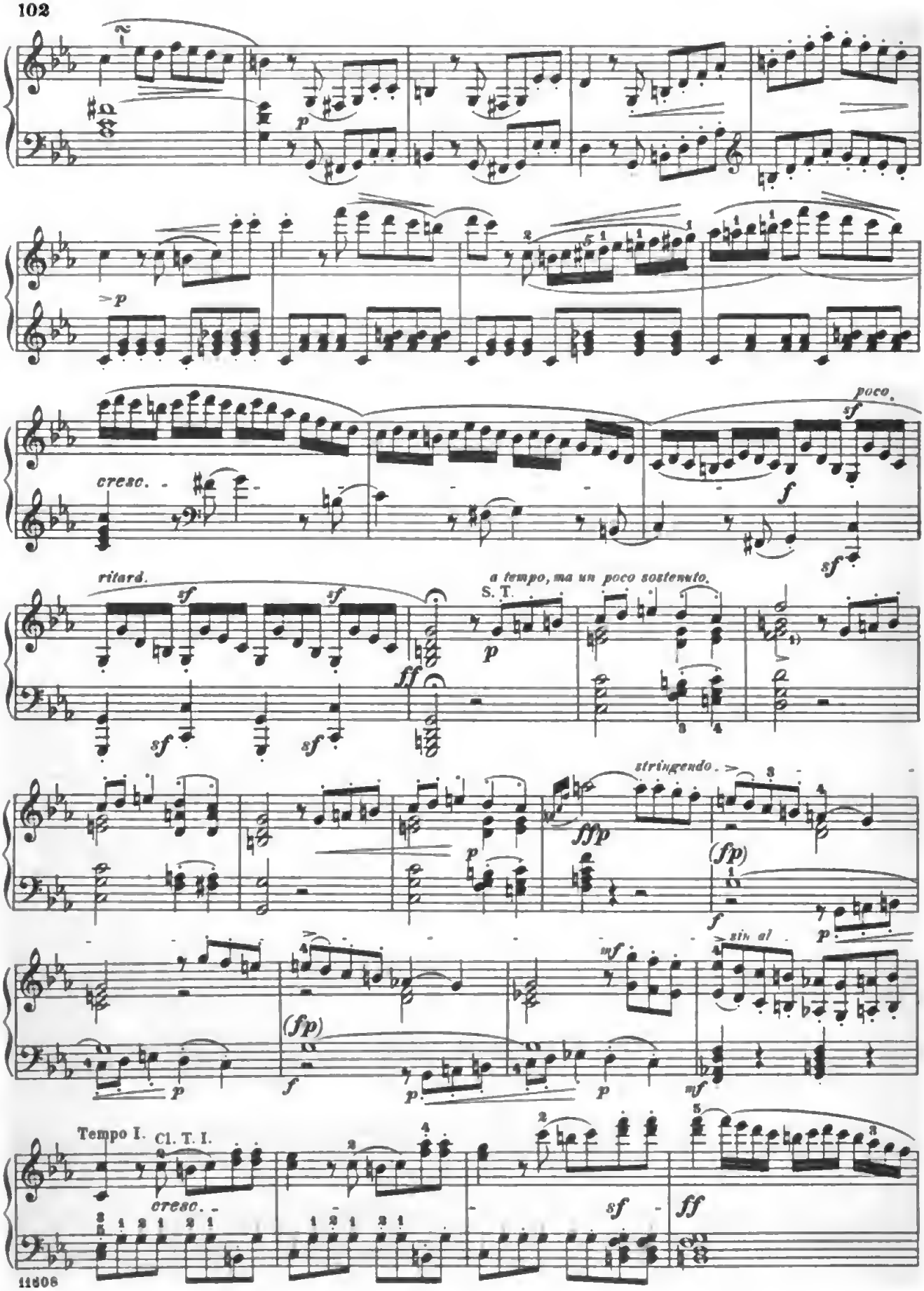

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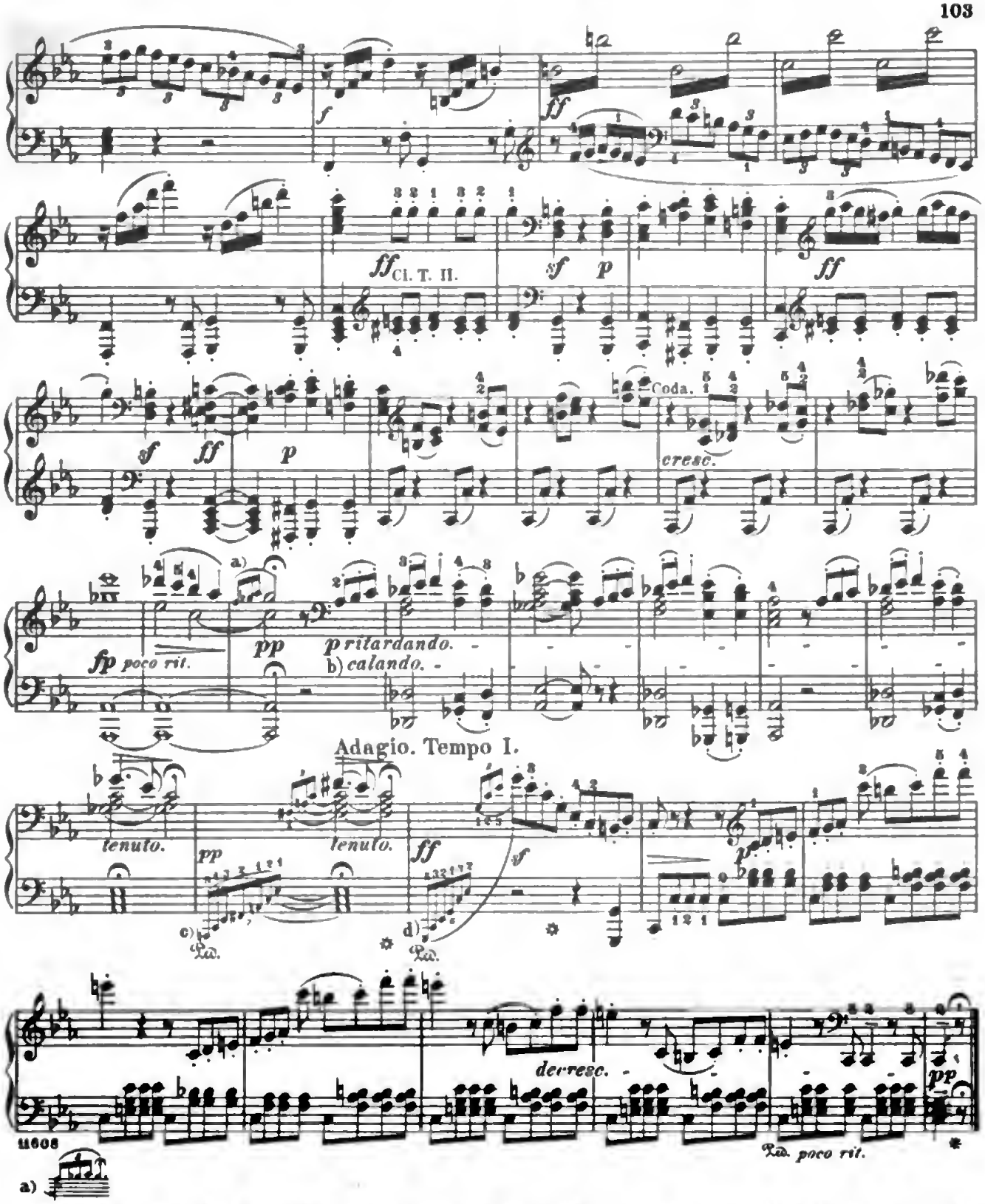

b) Both the *calando* (here used in its proper sense as equivalent to *decrescendo*) and more especially the *ritardando* must be commenced here very cautiously, so that the intensification of both may be effected very gradually up to the measure marked *pp* and *Adagio*.

c) These appoggiaturas are to be played with moderate rapidity, without robbing the following dotted quarter-note of any of its time-value, which must be still longer than that of the preceding G♭.

d) These appoggiaturas are likewise unaccented (*auftakt*-notes), so that the eighth-note G retains its full value.

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SONATA.

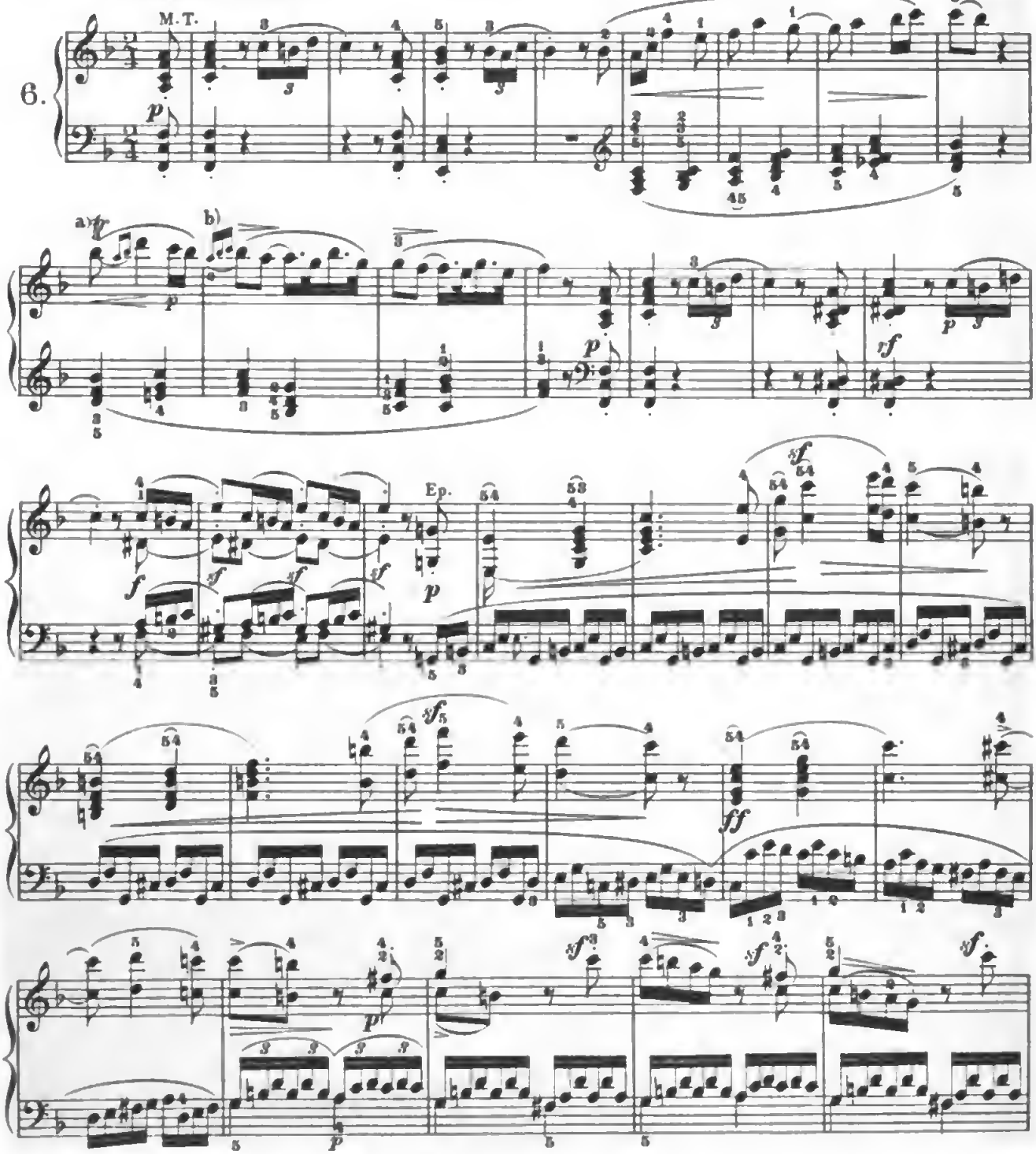
Op. 10, Nº 2.

To Countess von BROWNE.

Abbreviations: M. T., Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro. (♩ = 108.)



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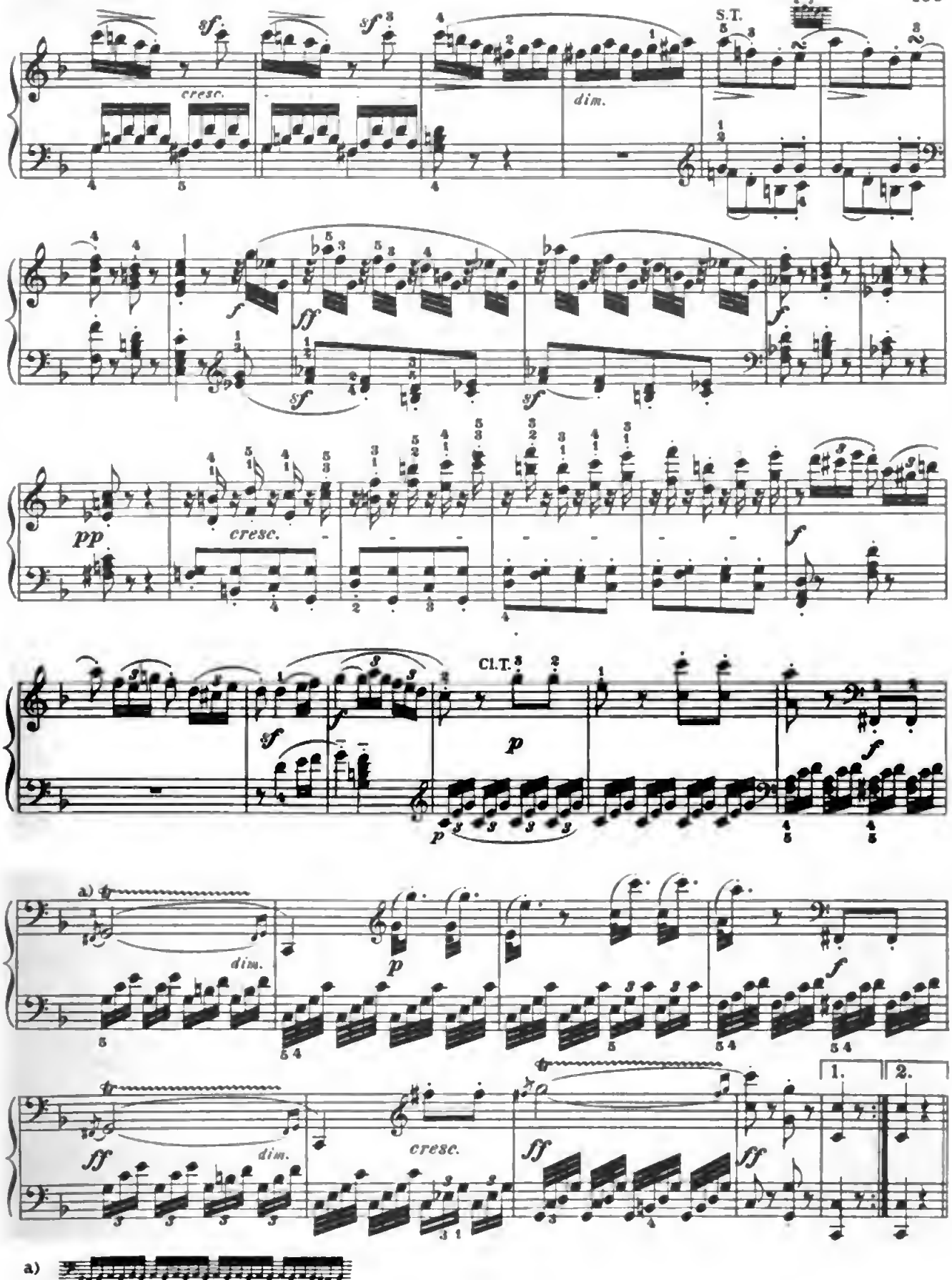

a)

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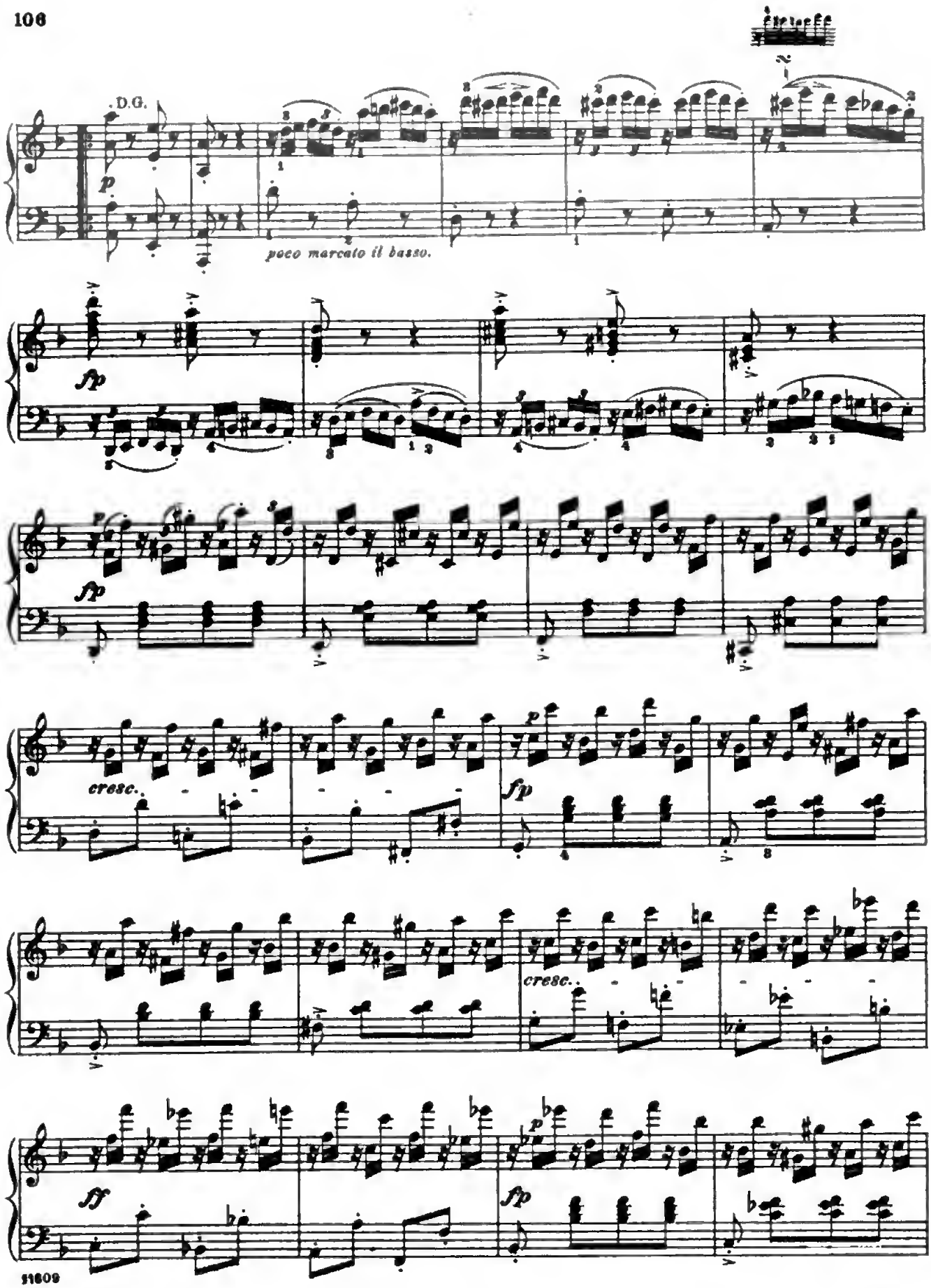

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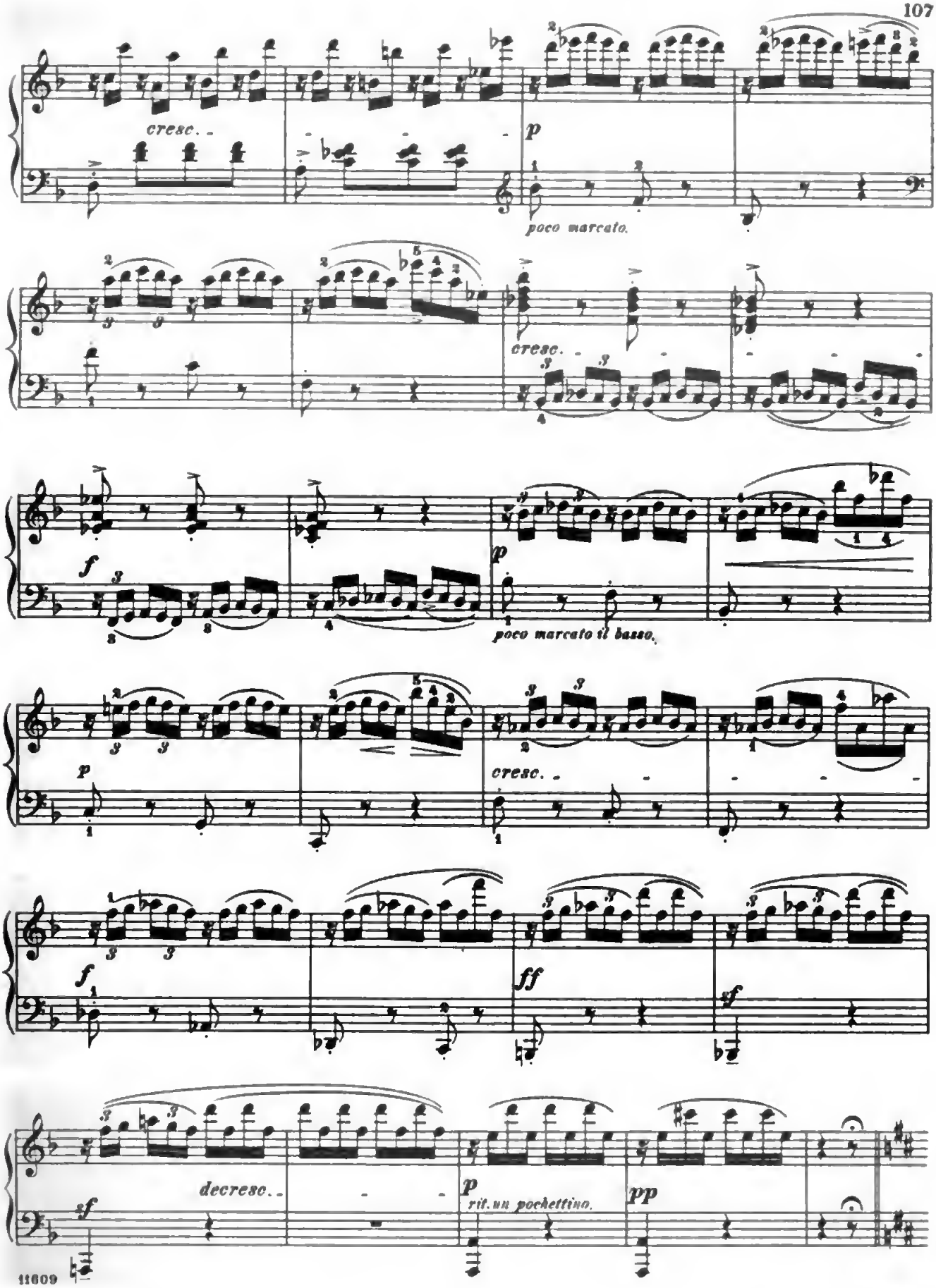

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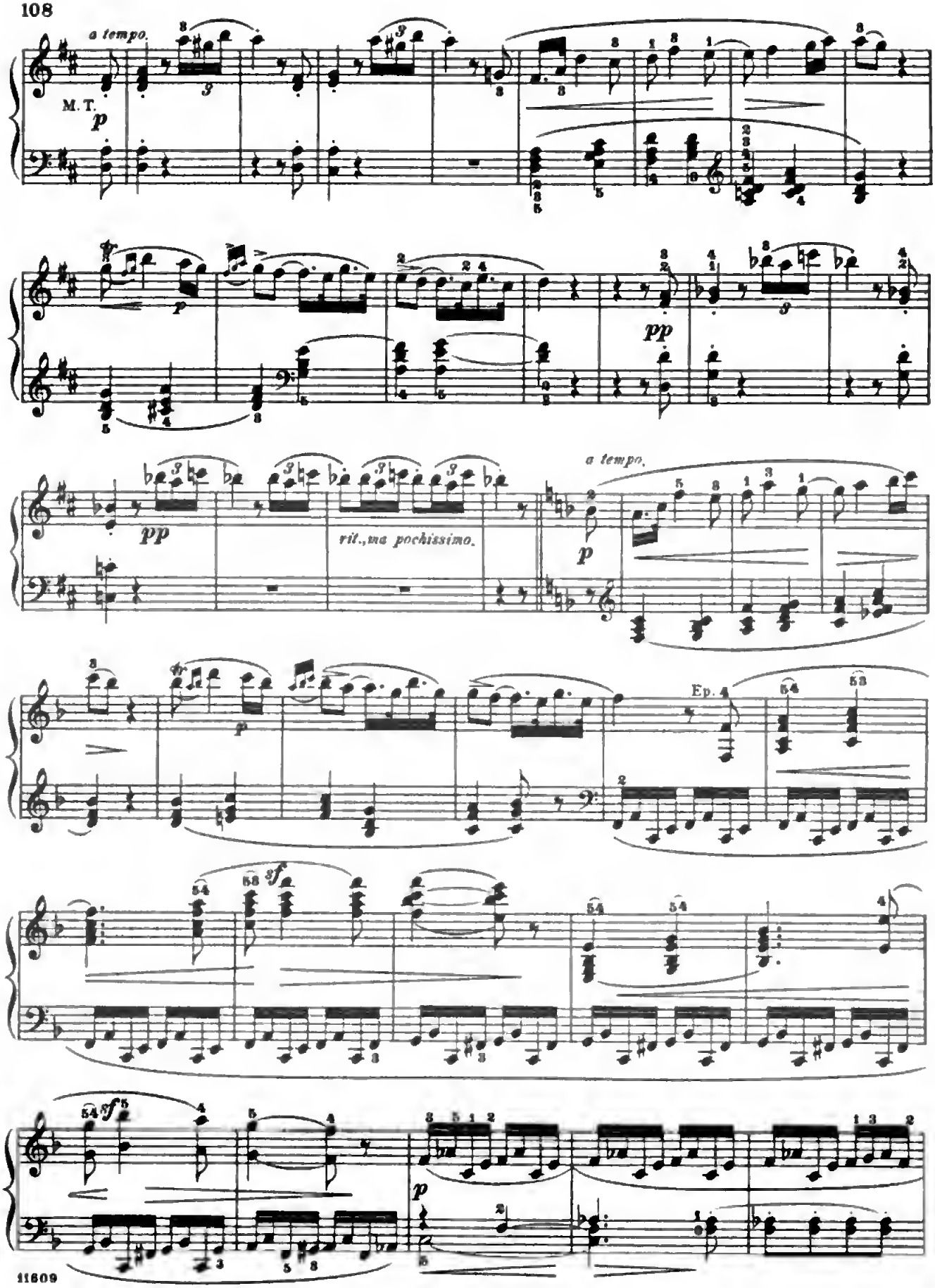

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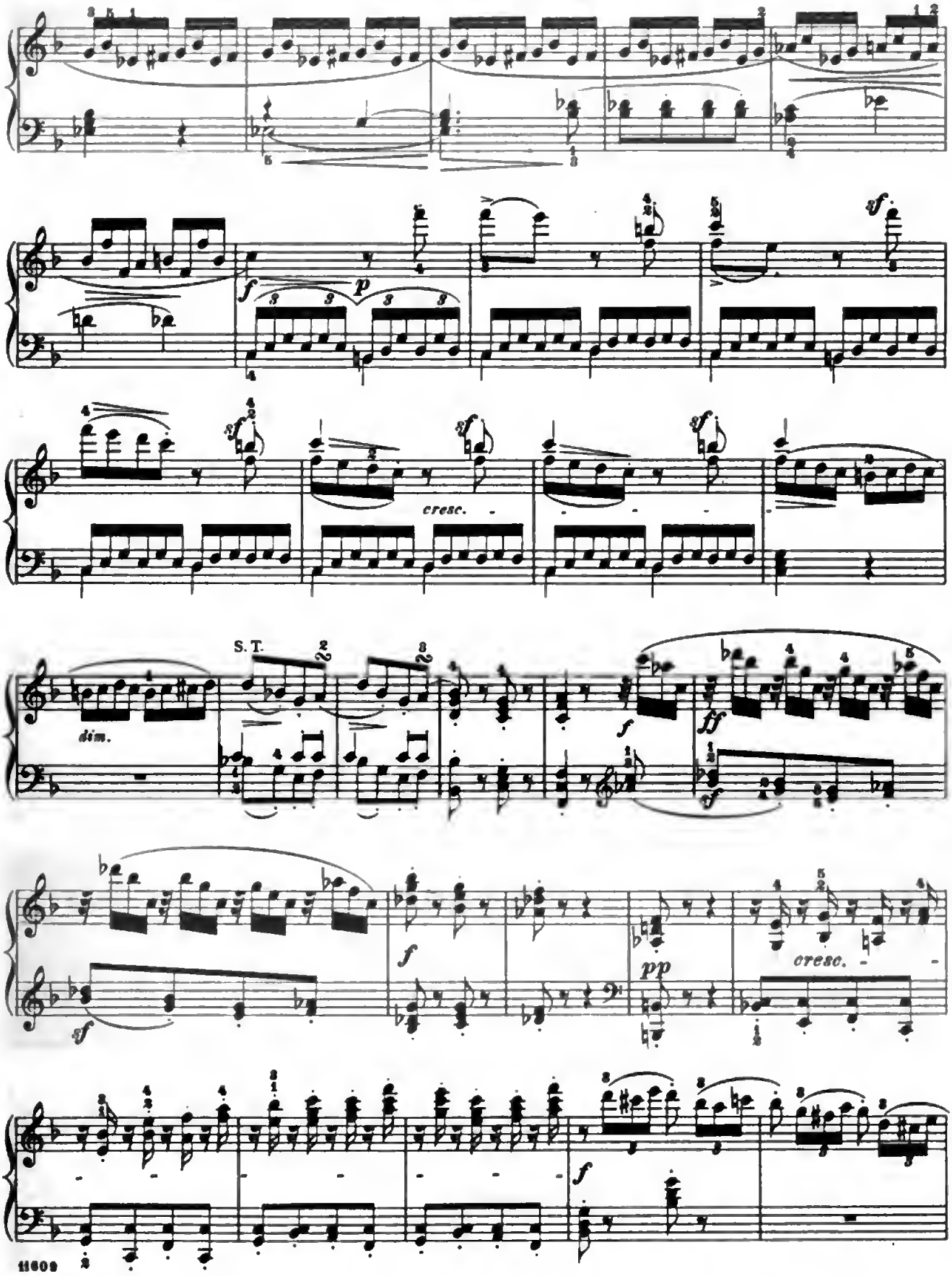

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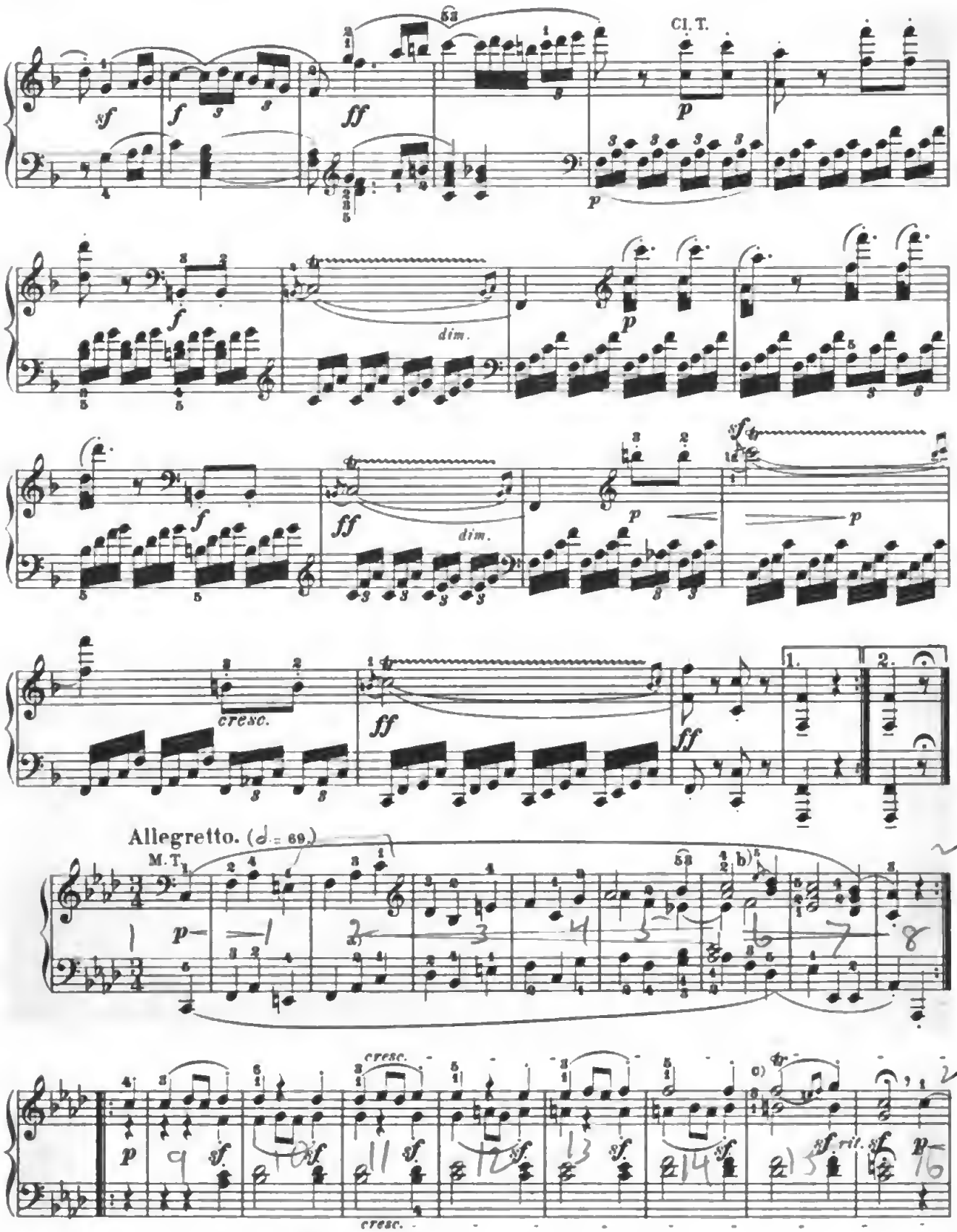

a) Only a slight *crescendo!* b) c) Begin the trill on the principal note.

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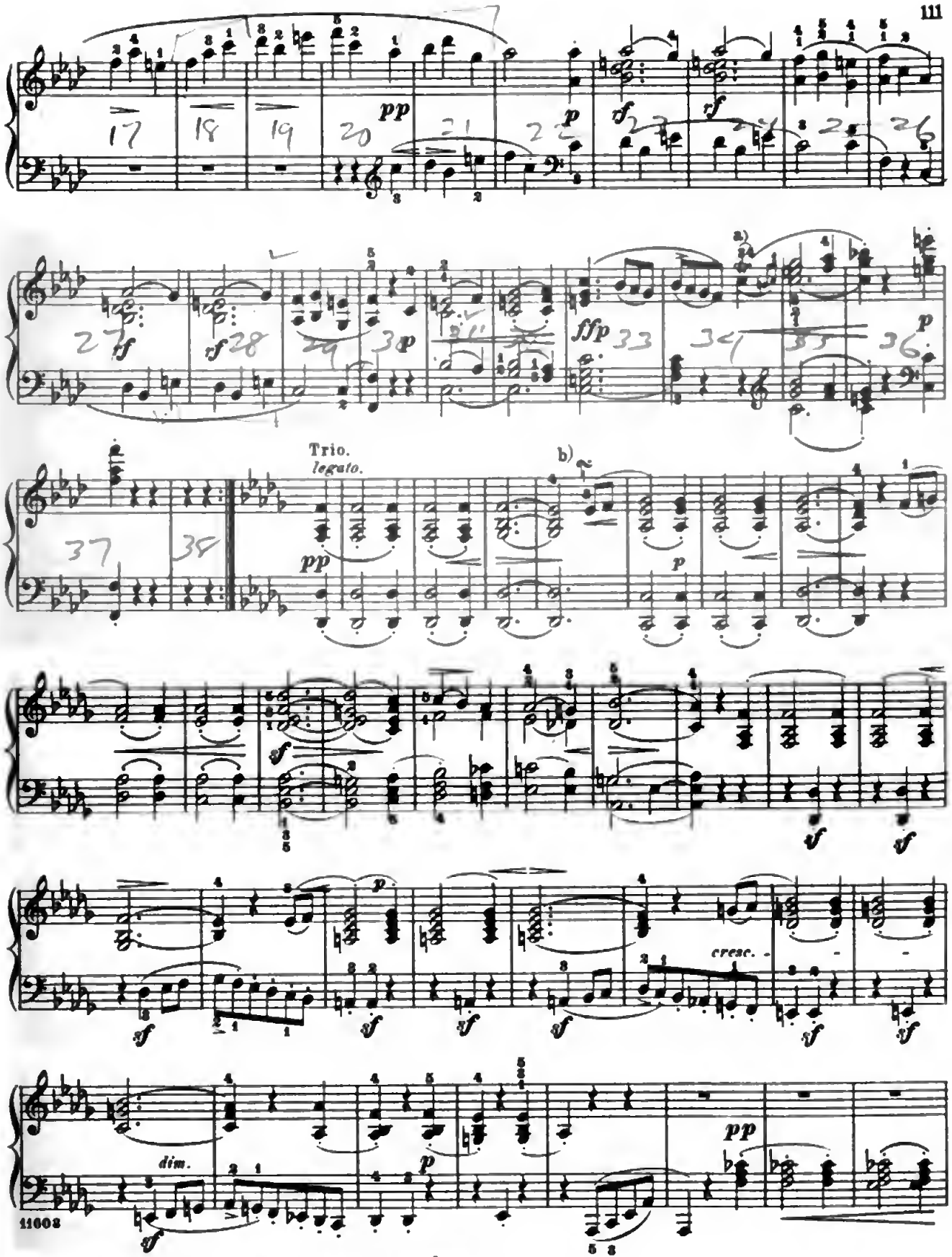

a) Begin the trill on the principal note. b)

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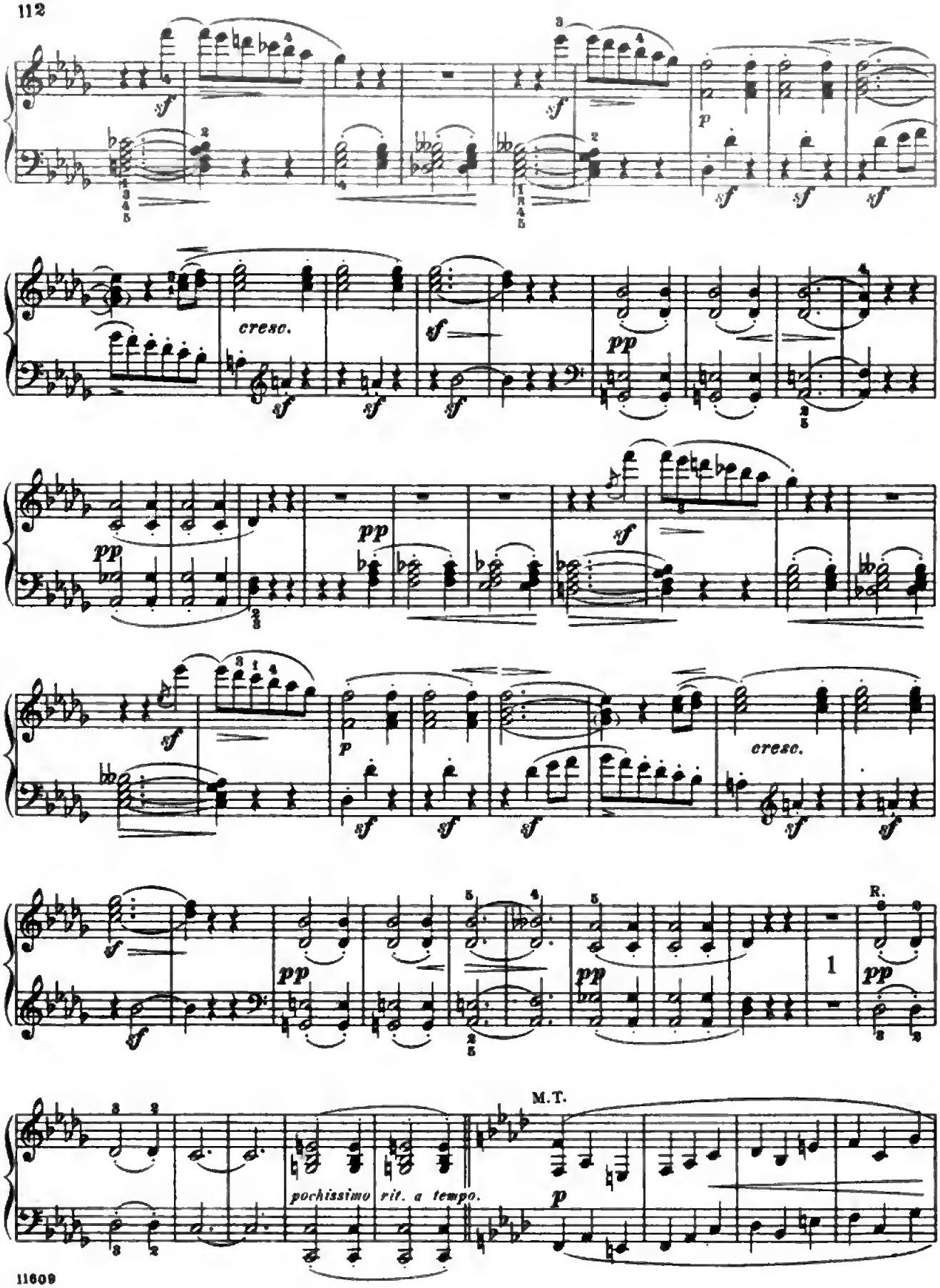
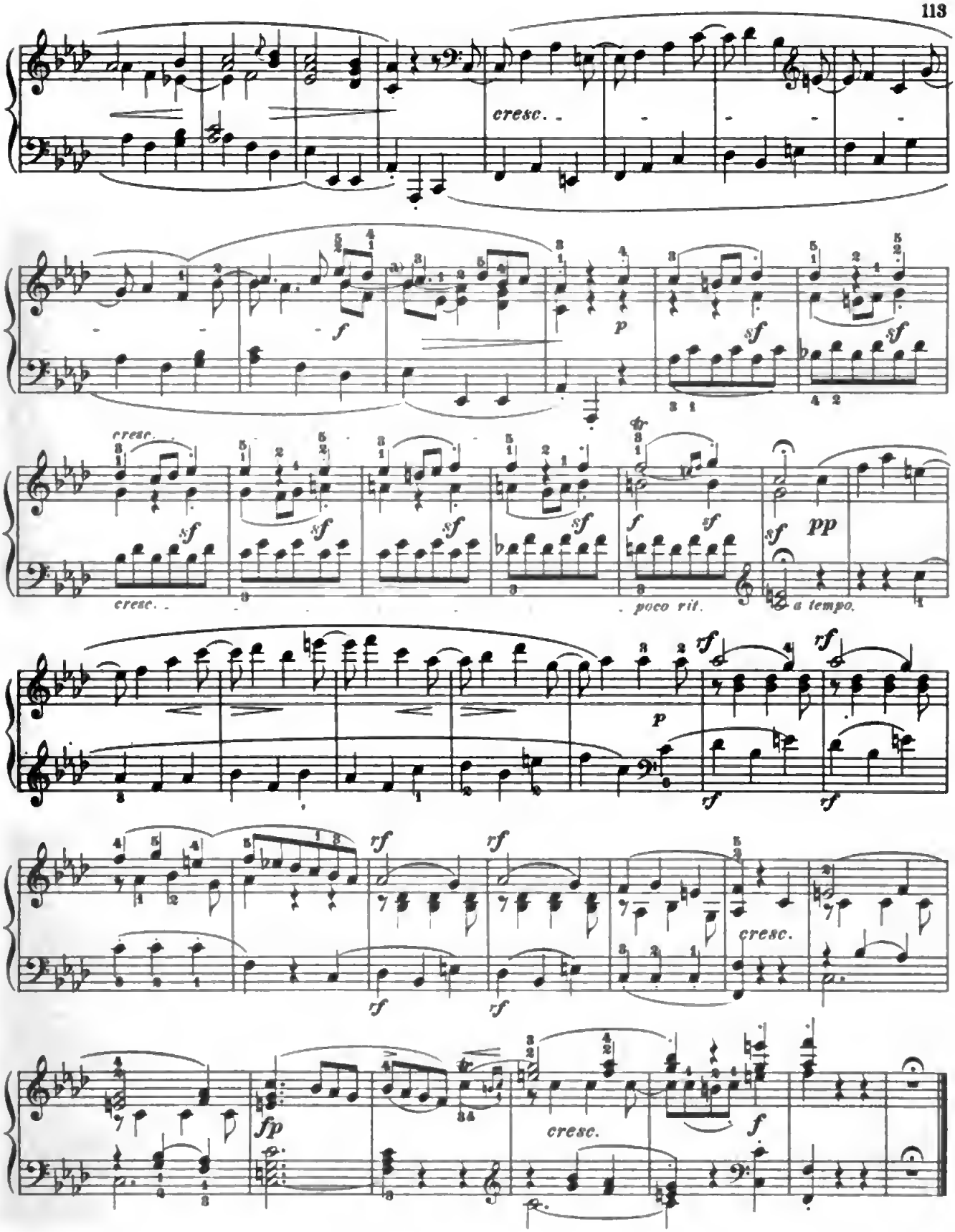

cresc.
pochissimo
rit. a tempo.
M.T.
R.



a) Do not neglect to hold the B♭ as long as possible, and to slur it over into the A♭, without again striking it at the beginning of the measure.

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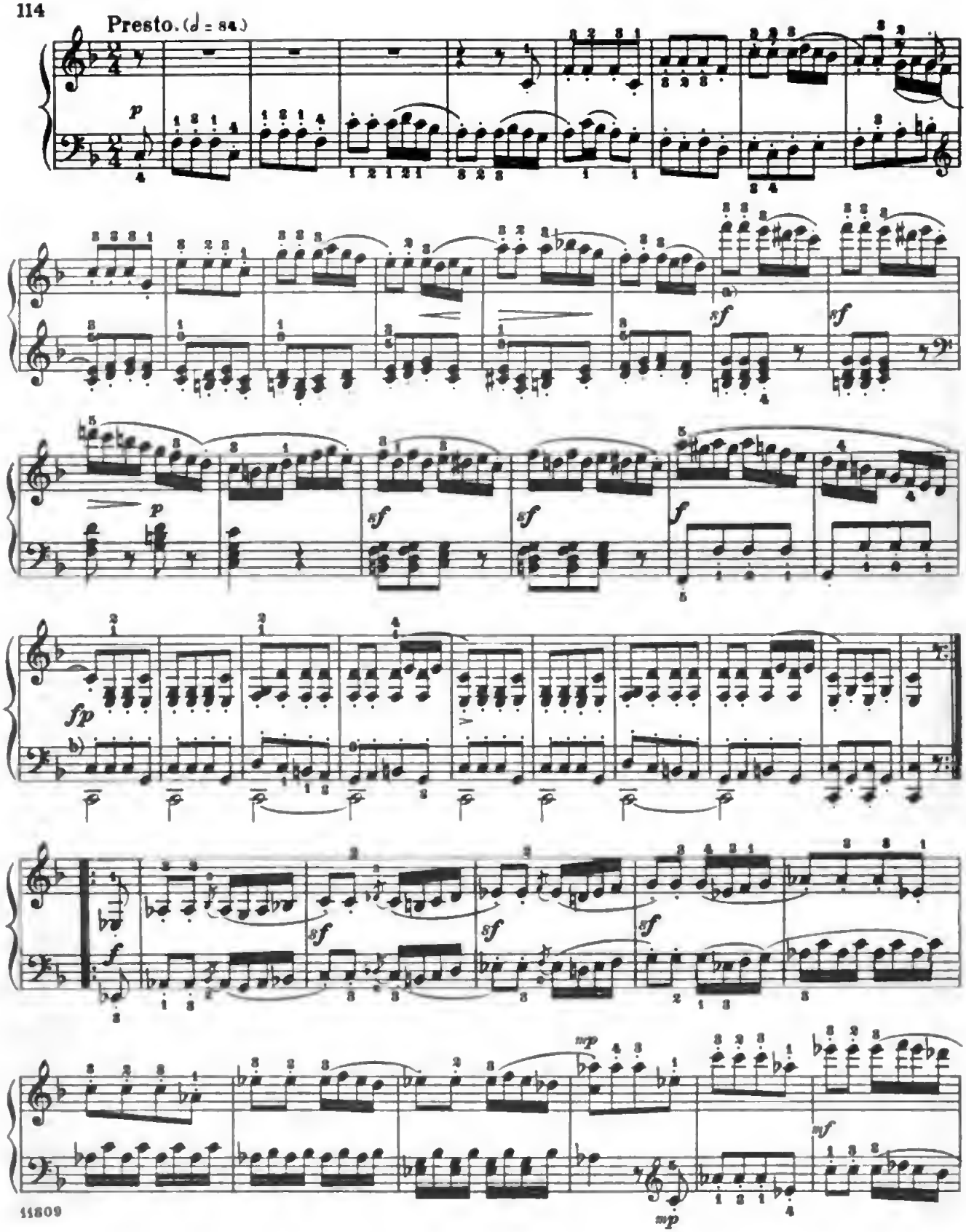

a) Do not make this *sf* over-strong, and let a *piano* follow immediately.
b) In these eight measures the tenor, which has the motive, must be somewhat accented, though by no means roughly.

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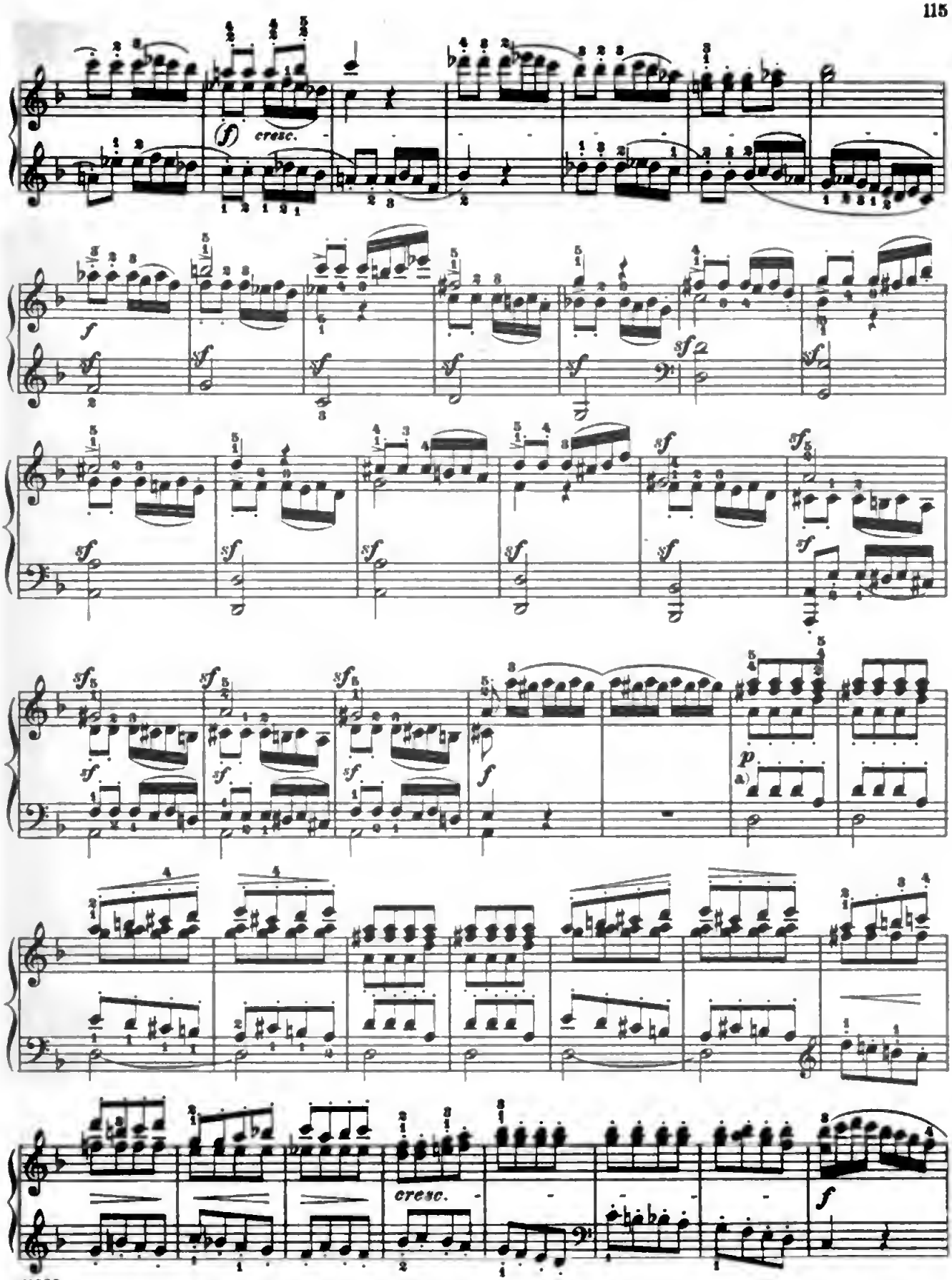

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a) As on page 114 b).

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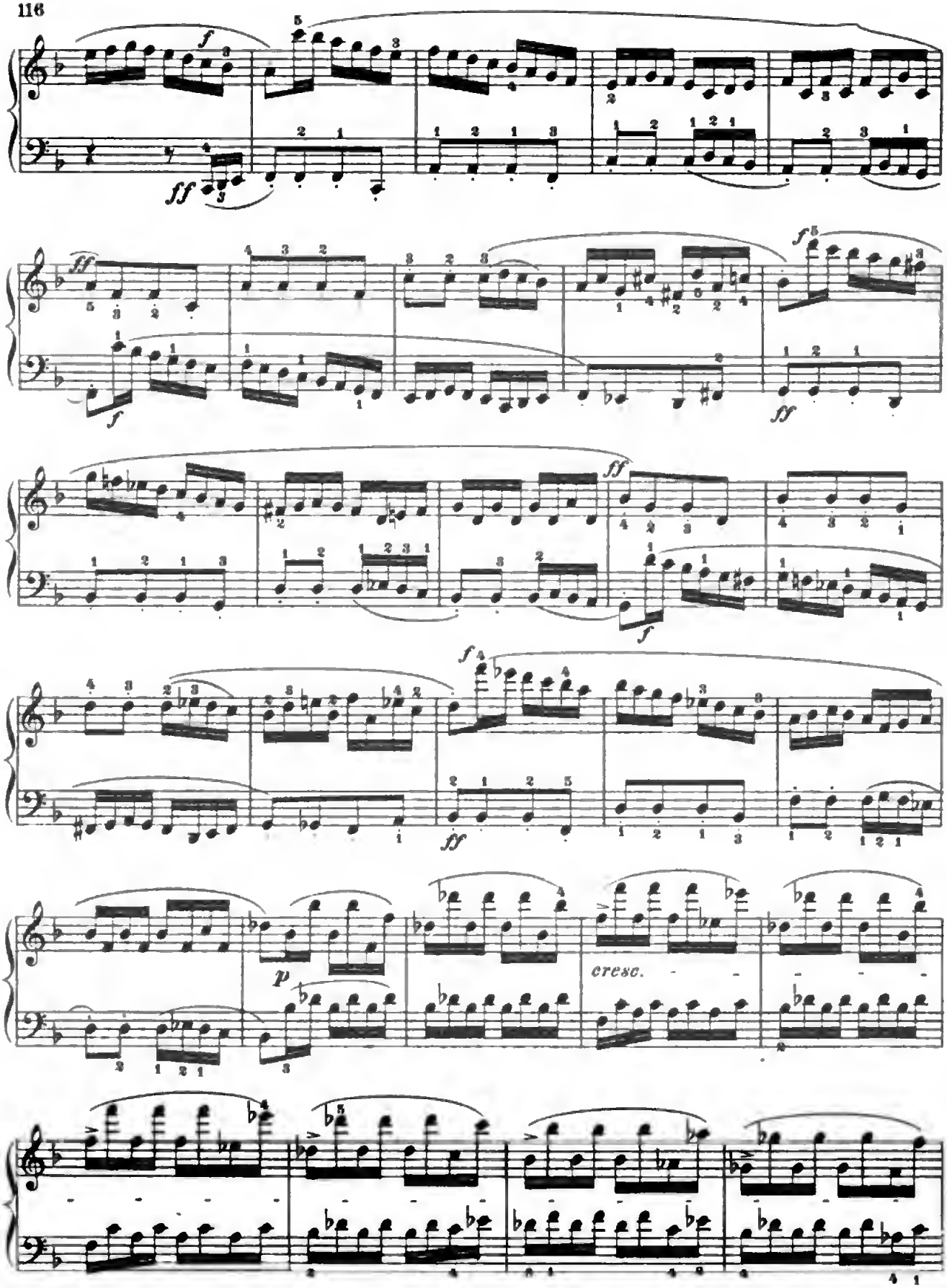

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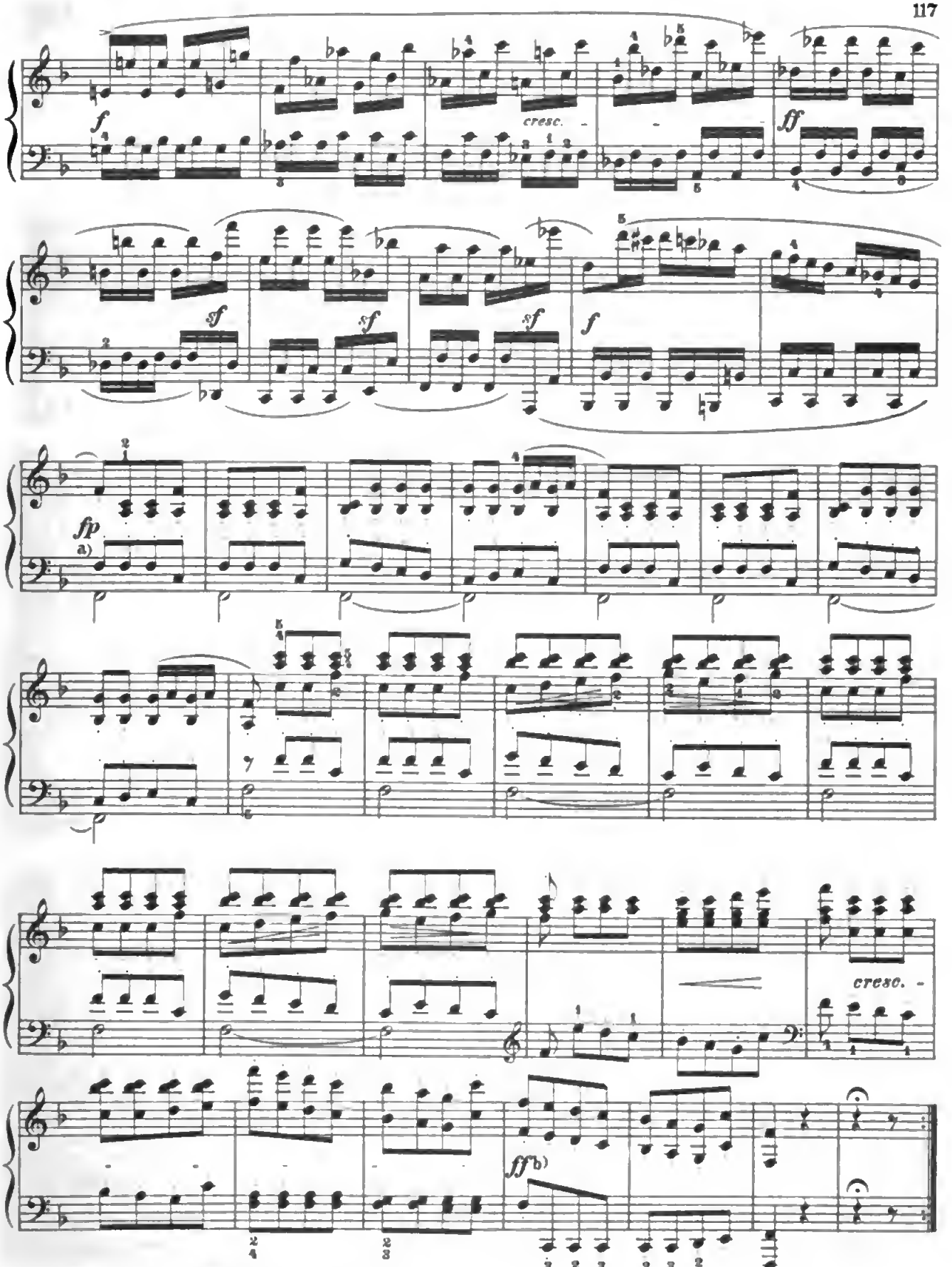

a) As before. b) To the end without retarding.

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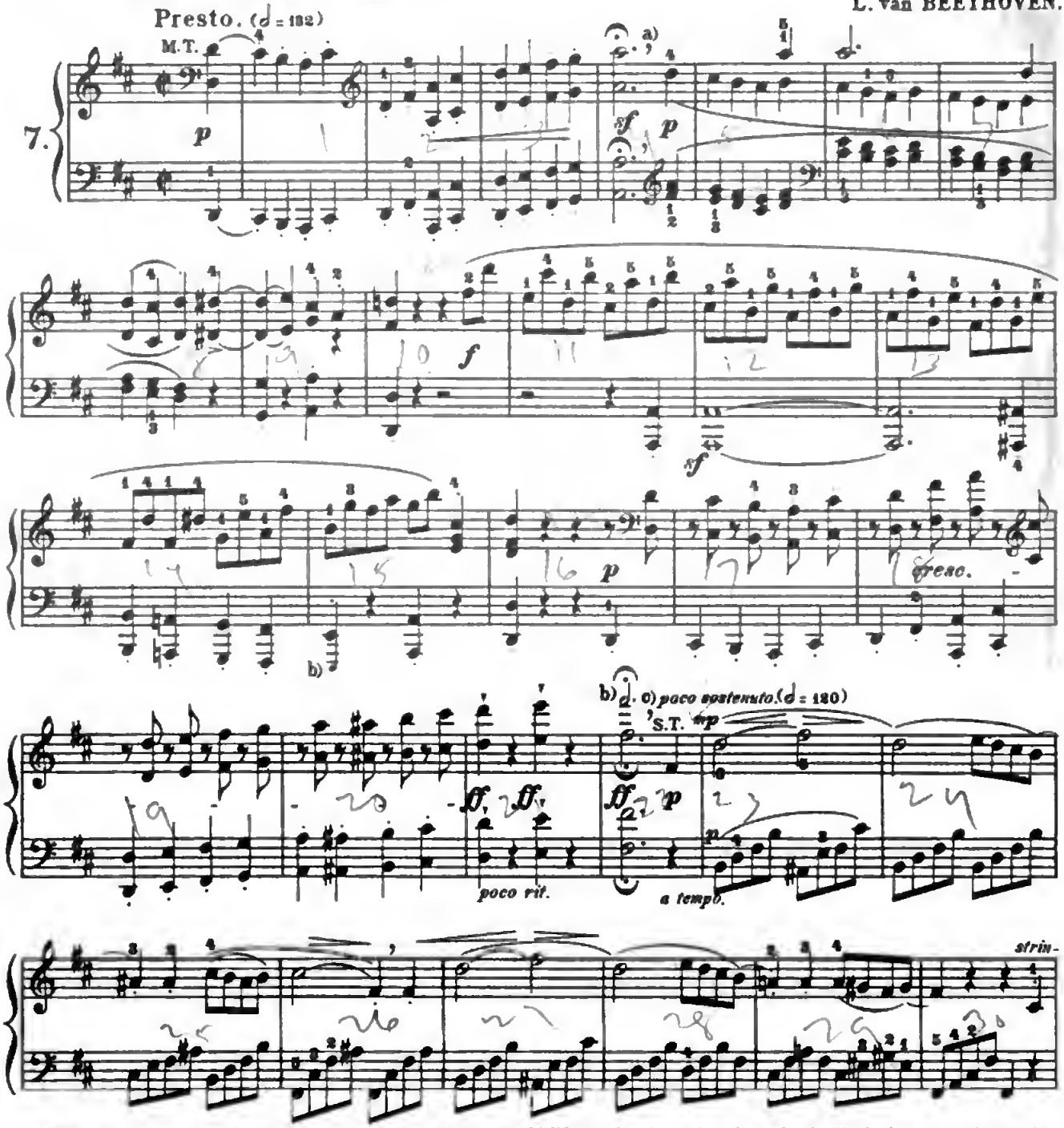
SONATA.

Op. 10, No 3.

To Countess von BROWNE.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) With the comma we mark places where the player should lift the hands and make a fresh attack, in cases where this has not been indicated by the composer.

b) These additional small notes would doubtless have been written by Beethoven himself, if he had had a pianoforte of modern compass at his command.

c) As the metronomic marks indicate, the prescribed *nuances* of tempo must in no event be exaggerated, but rendered so as to be barely perceptible to the hearer.

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gendo un pochettino.

cresc.

Tempo primo.

cresc.

Cl. T. I.

poco sostenuto.

cresc.

cresc.

11810

a) b)

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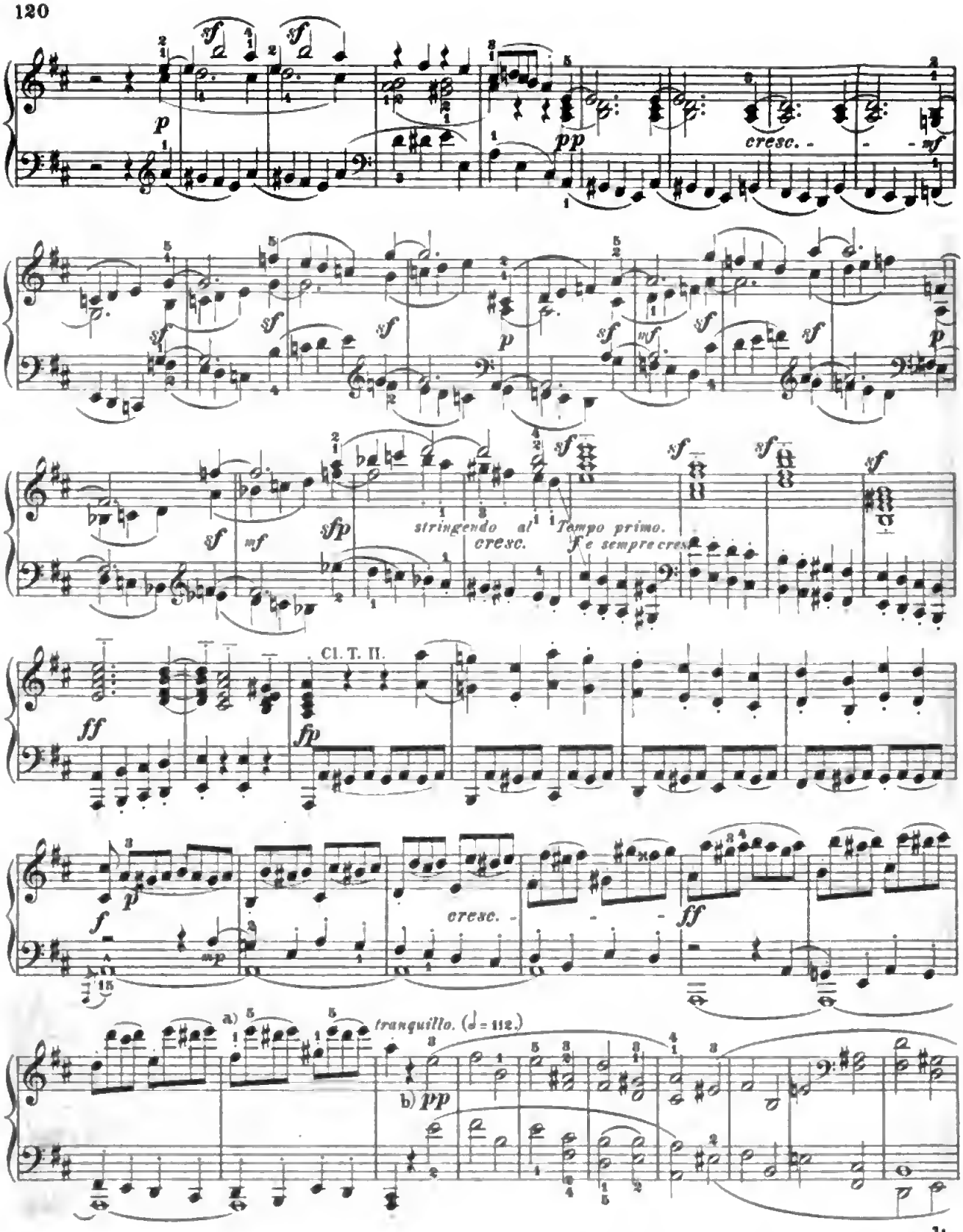

a) If Beethoven had had the modern pianoforte compass, he would unquestionably have written as follows:

b) *Pianissimo,* yet not without accentuation!

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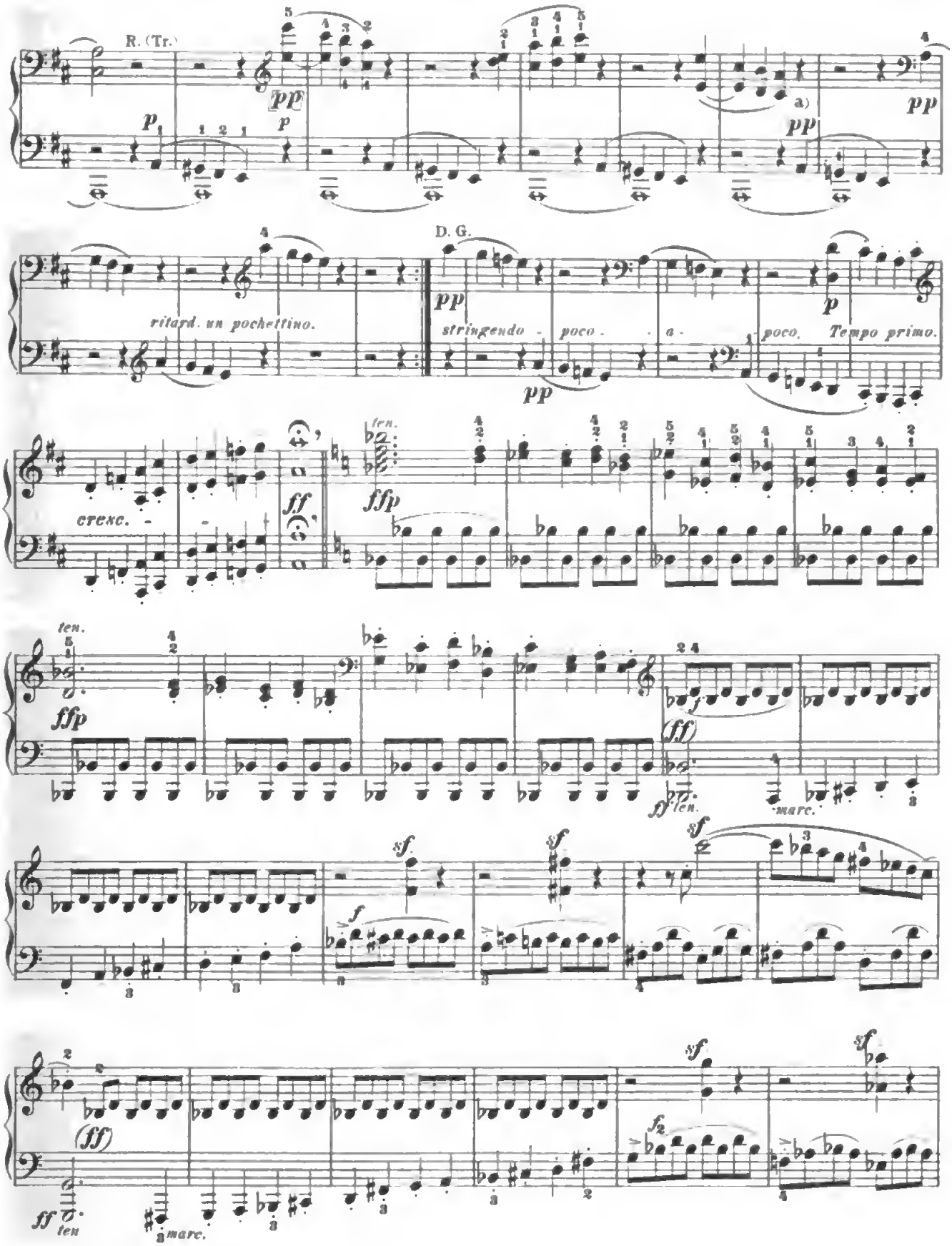

a) As on the preceding page, b)

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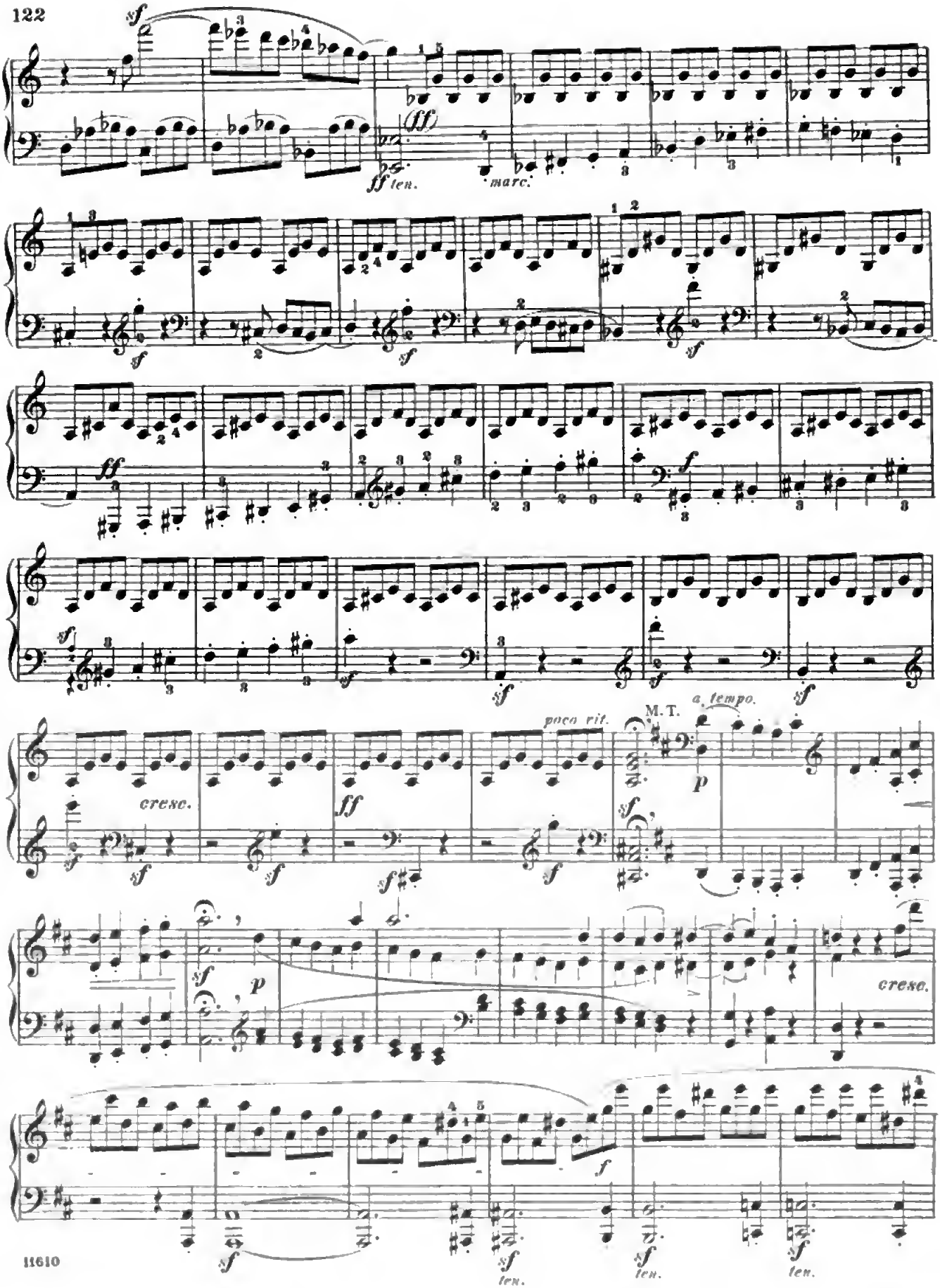

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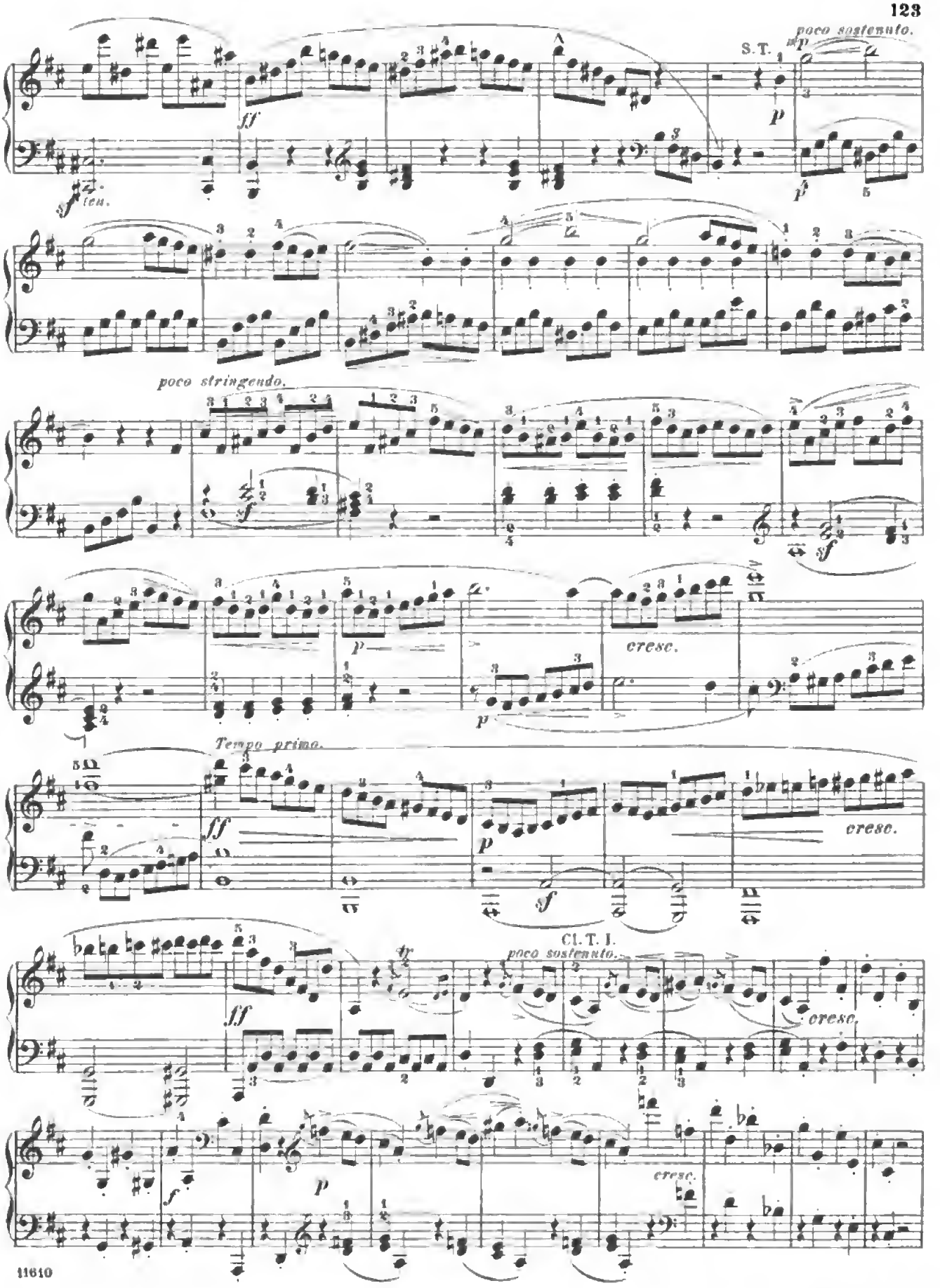

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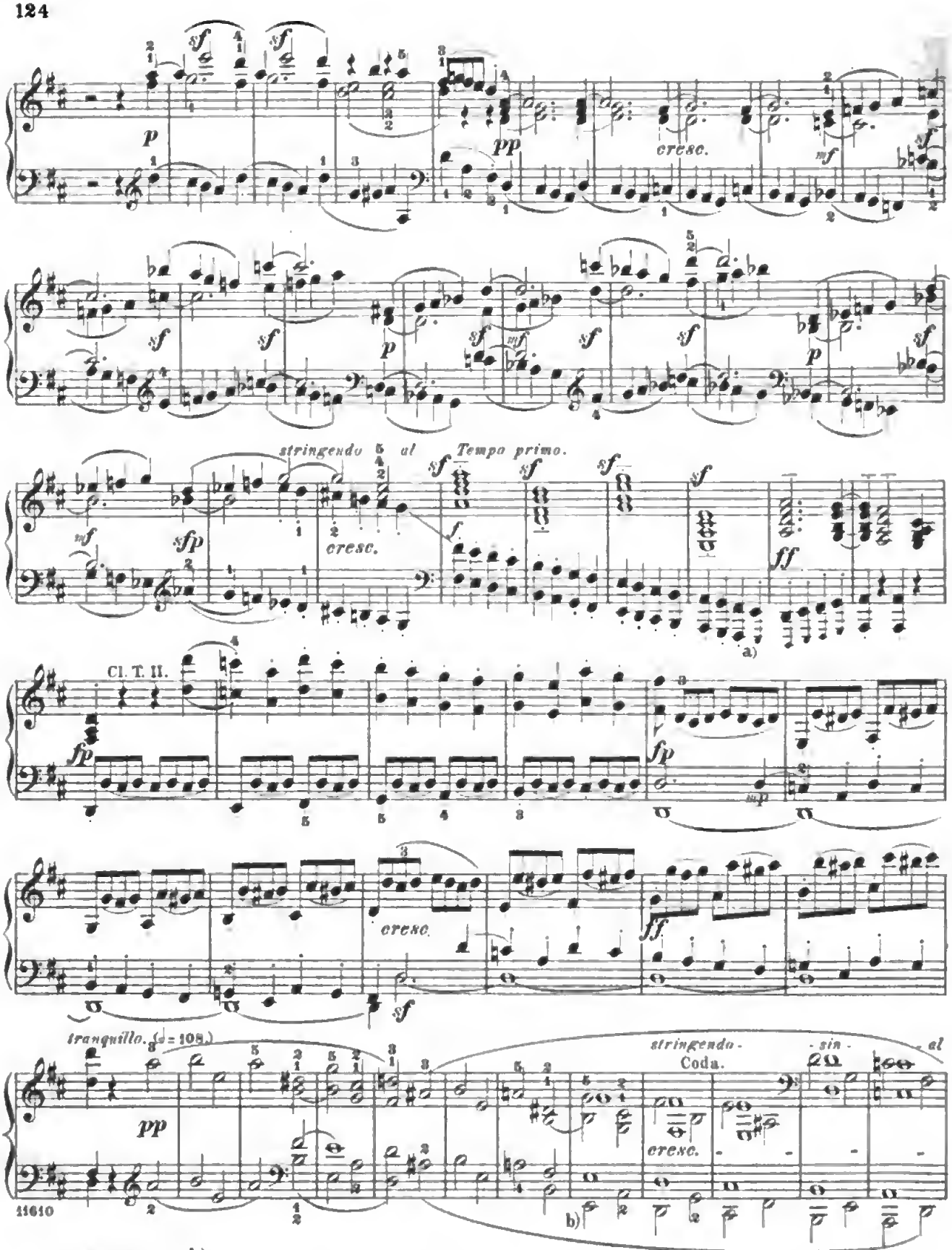

a) As on page 118 b.)

b) Be very careful not to hold the first lower note, in the left hand, as if it were a whole note like the higher one; E must distinctly pass over into A, D into G, etc.

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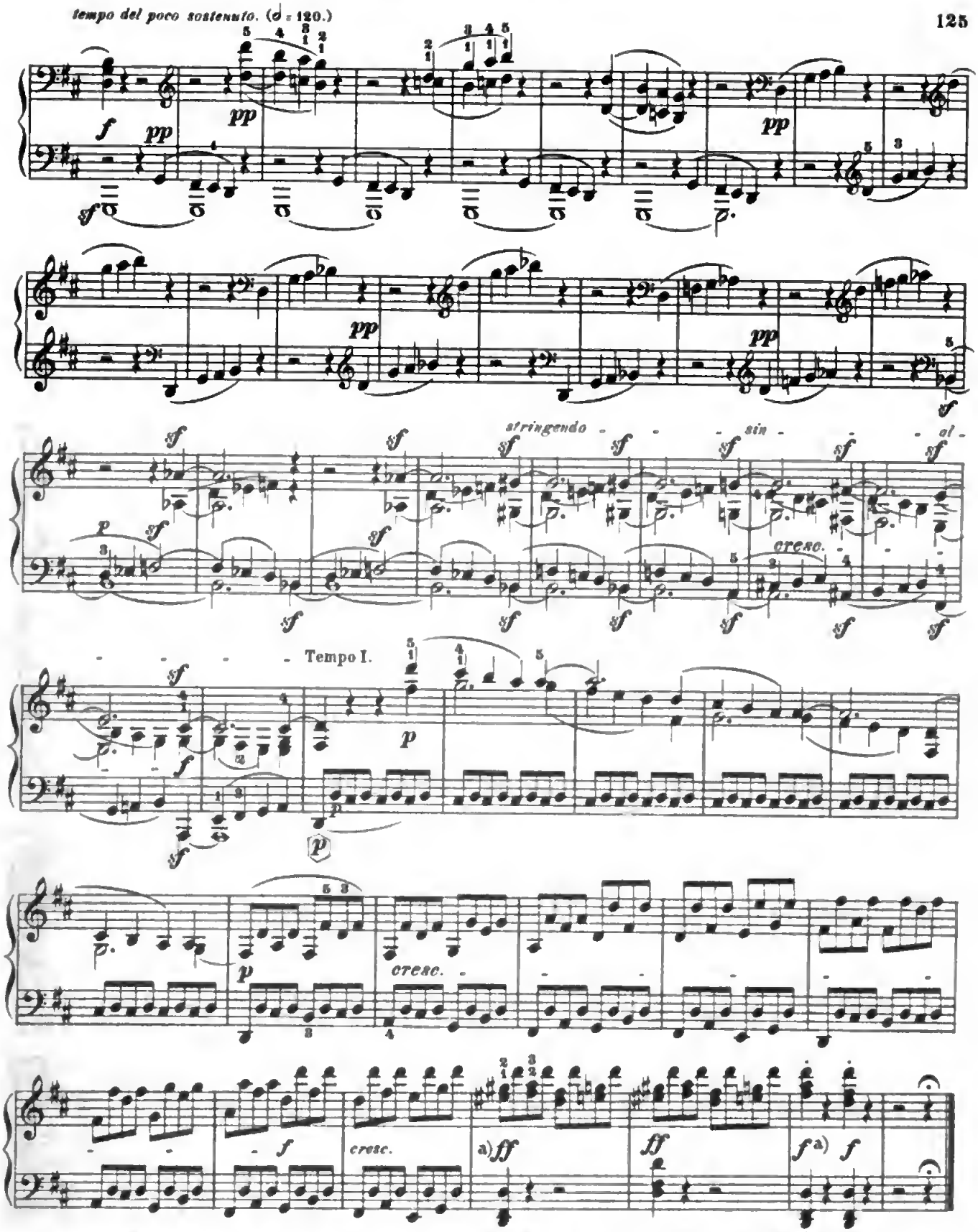

a) The two *fff's* refer principally to the first note, whereas the rest is to be taken simply as *forte;* but the subsequent *f's* do not mean that the closing chords are to be played less loud than the *fff's*, but indicate each time a renewed strength of stroke, which, likewise, would have been expressed more exactly by *fff*.

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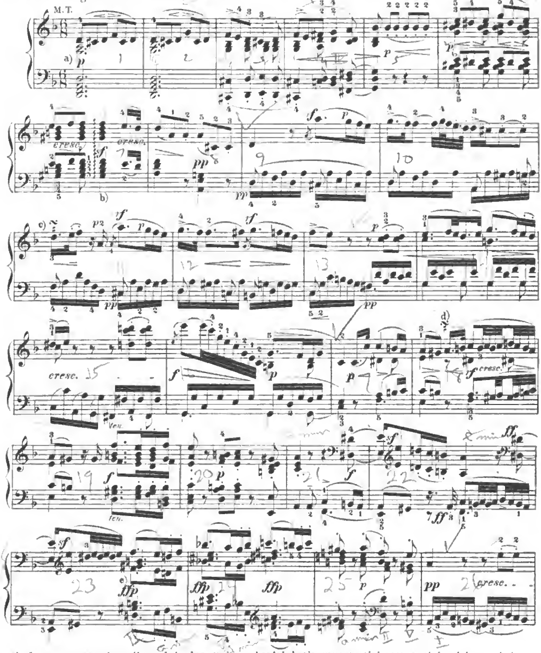
Largo e mesto. (♪ = 66.)



a) In every case where the melody has such a chordal basis, very special care must be taken not to overwhelm it by the latter, but to throw it into relief as the principal part.

b) The arpeggio must be executed as a successive, though fairly rapid, ascent from the lowest bass note to the highest treble note, on which latter particular stress should be laid.

c) d) e) Sustain the dotted quarter-notes to their full value.

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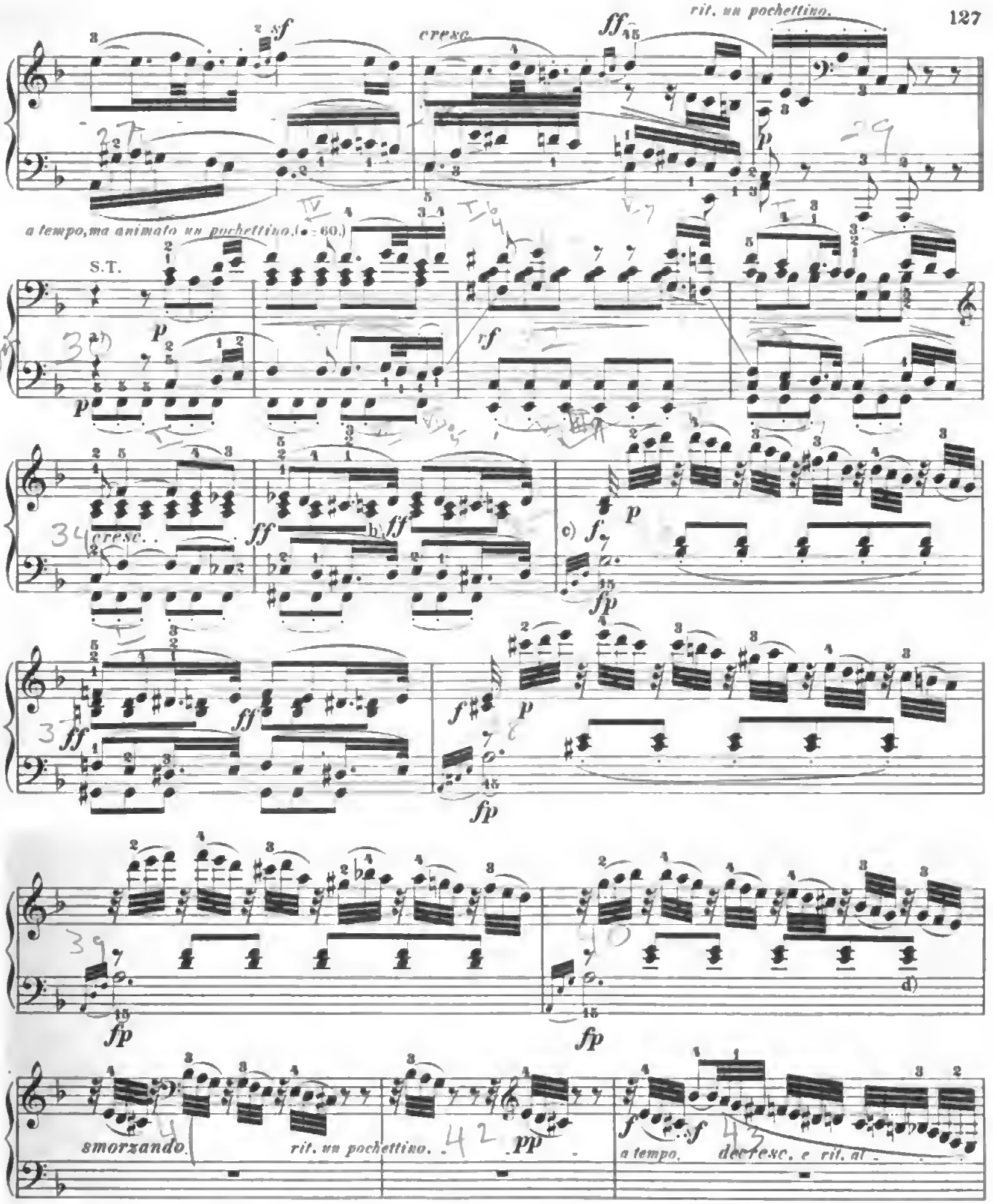


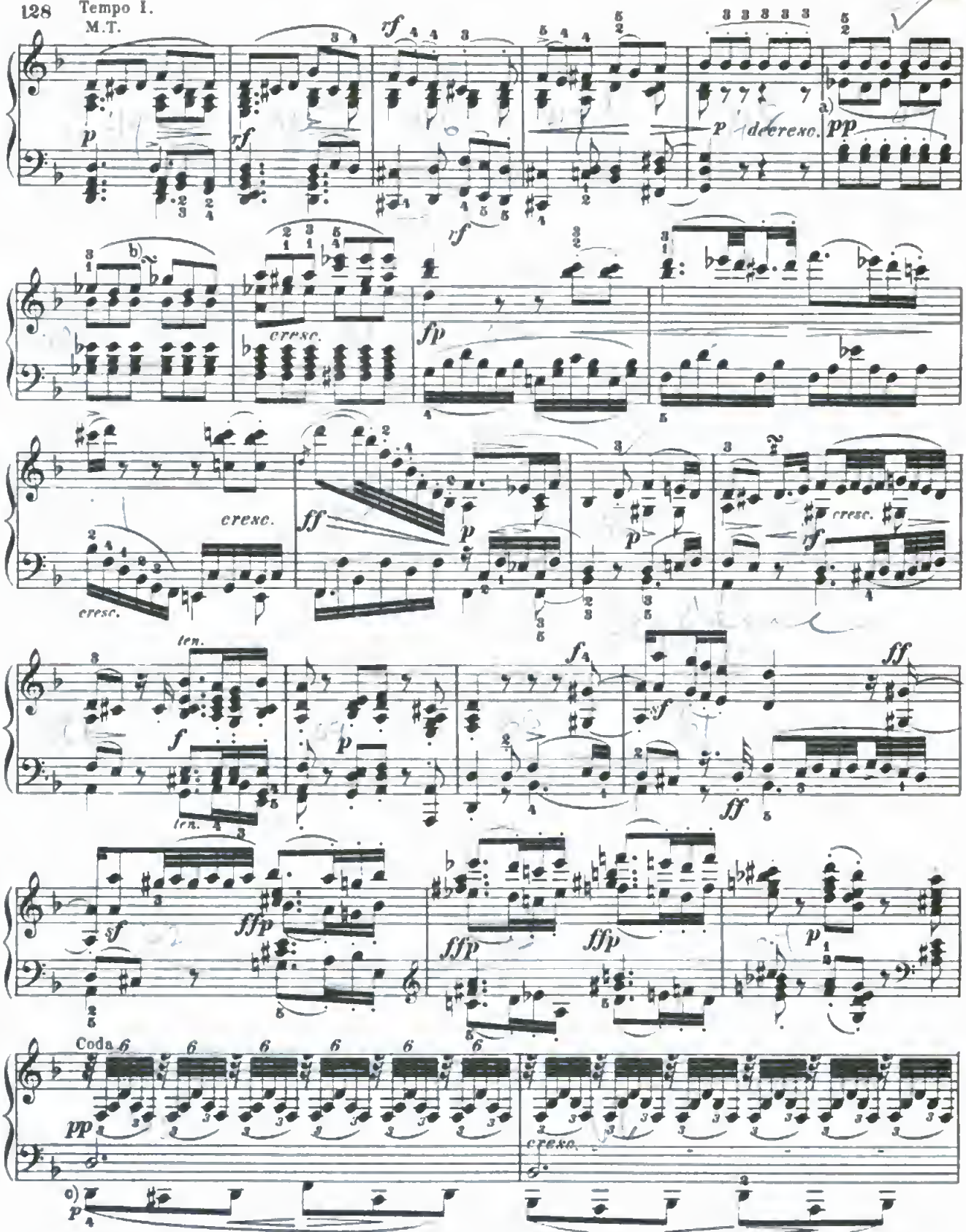
a) Here the accompanying parts are to be kept throughout a degree less loud (*pp* instead of *p*, etc.) than the higher part and its doubling in the octave.

b) The C♮ on the third and sixth eighths in this measure, like the corresponding D♮ in the next measure but one, are not given in Breitkopf and Härtel's new edition, though indubitably written by Beethoven himself.

c) The appoggiatura begins on the beat, and is to be executed as swiftly, but distinctly, as possible.

d) These two notes must be held as 32ds only.

Tempo I.
M.T.



a) The melody—in this measure in the alto, then for 1½ measures in the soprano, and for the last half-measure in the part next the highest—must be somewhat louder than the rest.

b)

c) In these two measnres the lowest part, and in the five following them the left hand part as a whole, should receive somewhat more emphasis than the rest.

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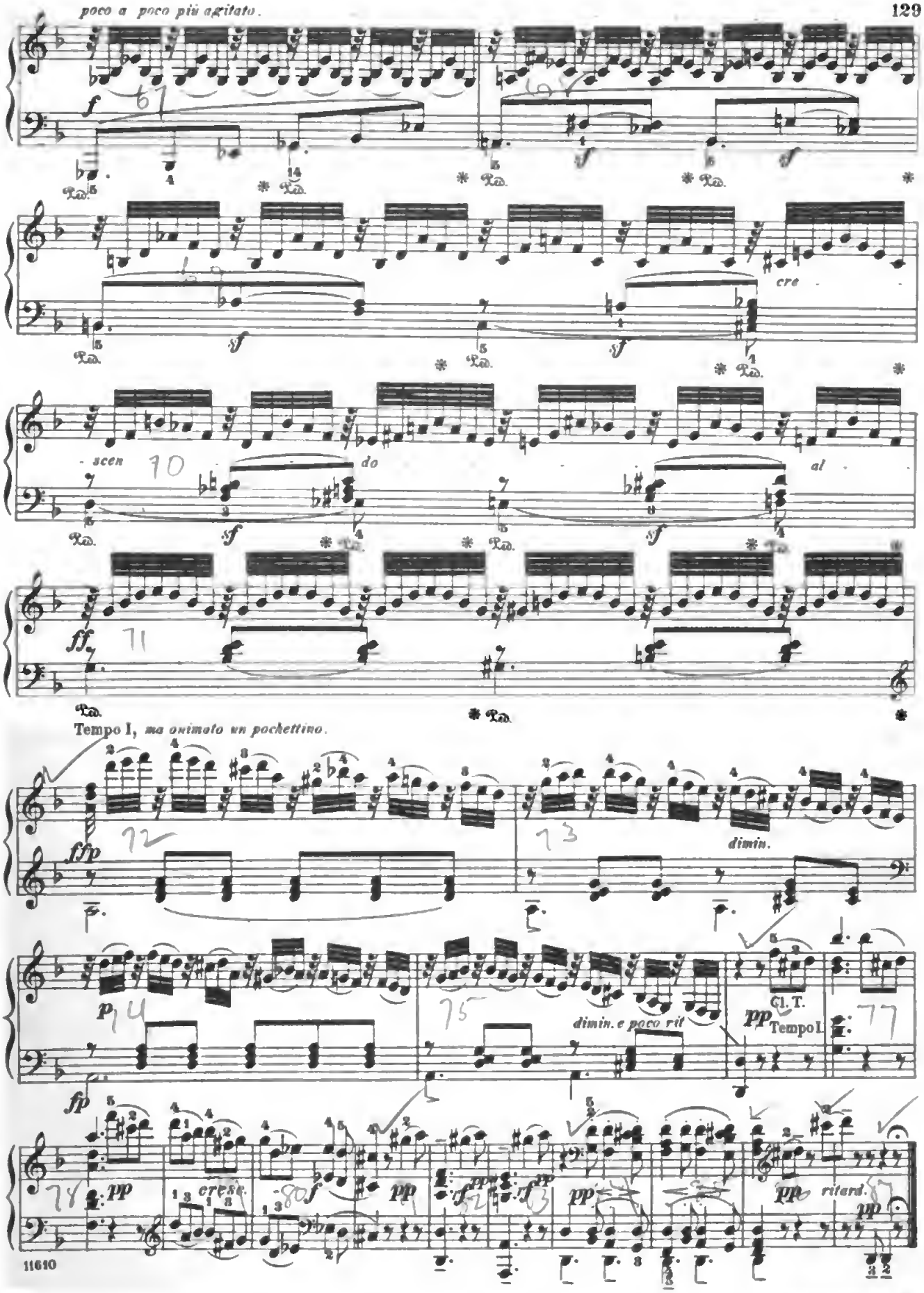

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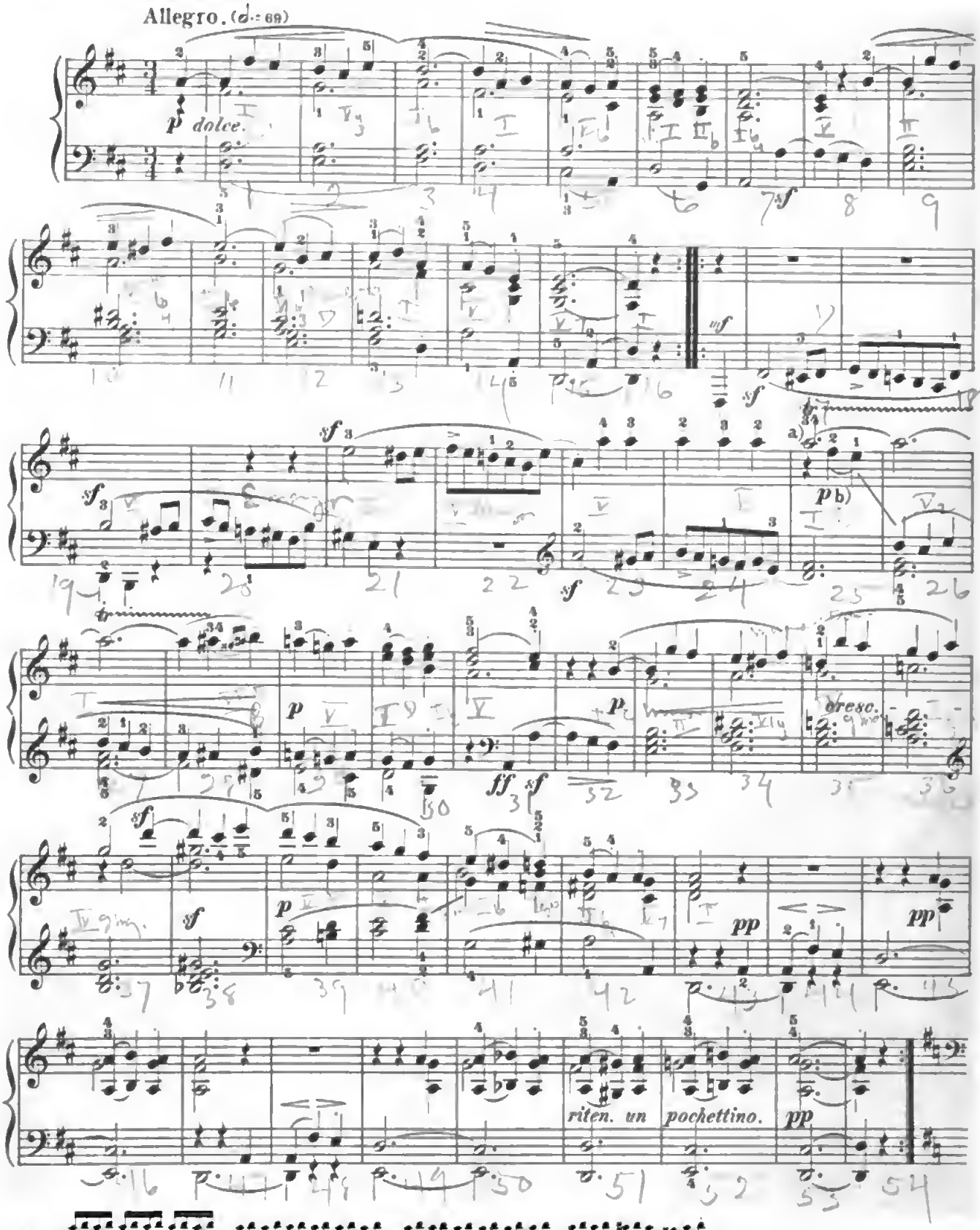
Menuetto.

Allegro. (♩= 69)



b) Bring out the melody with flowing and beautiful expression.

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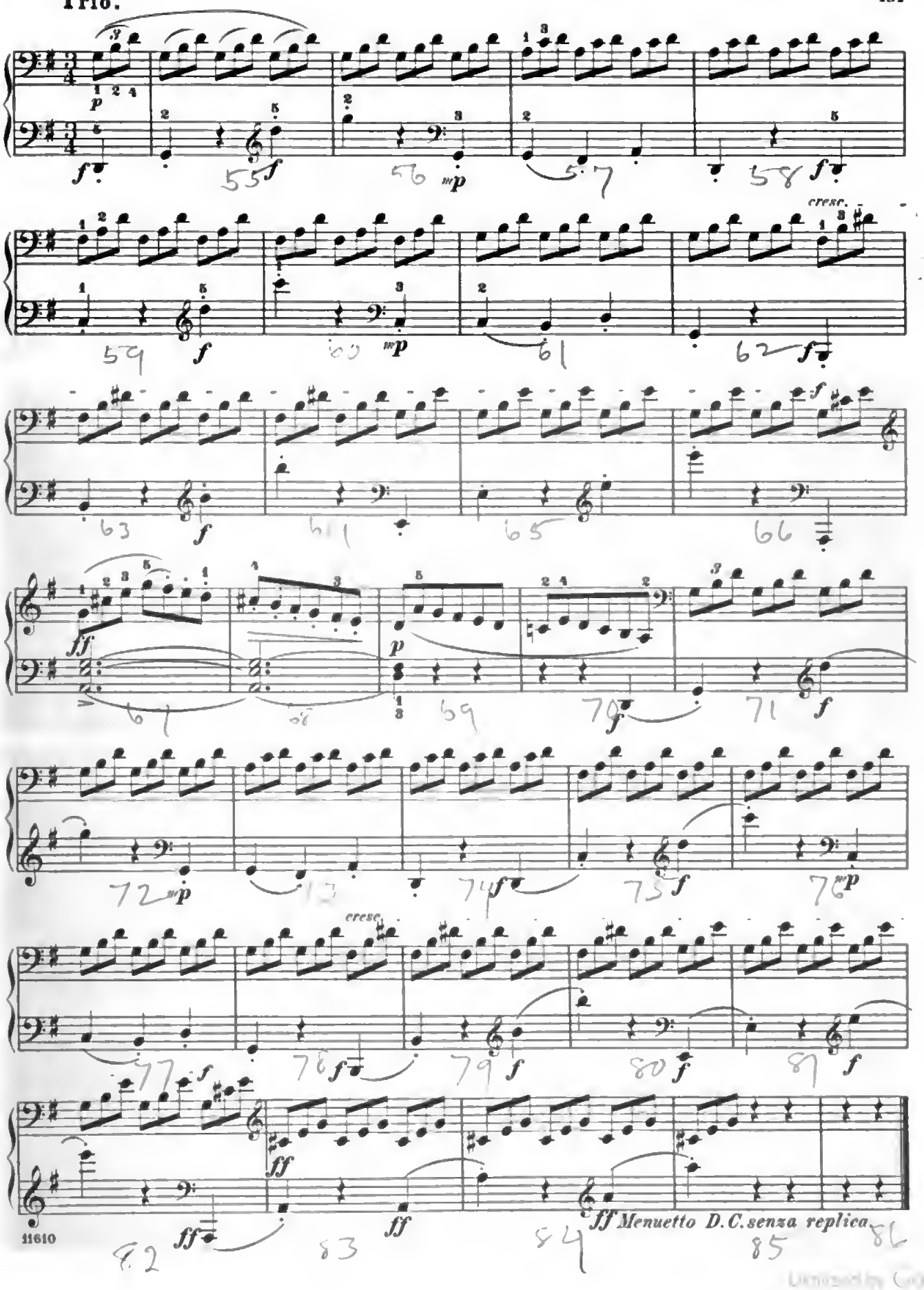

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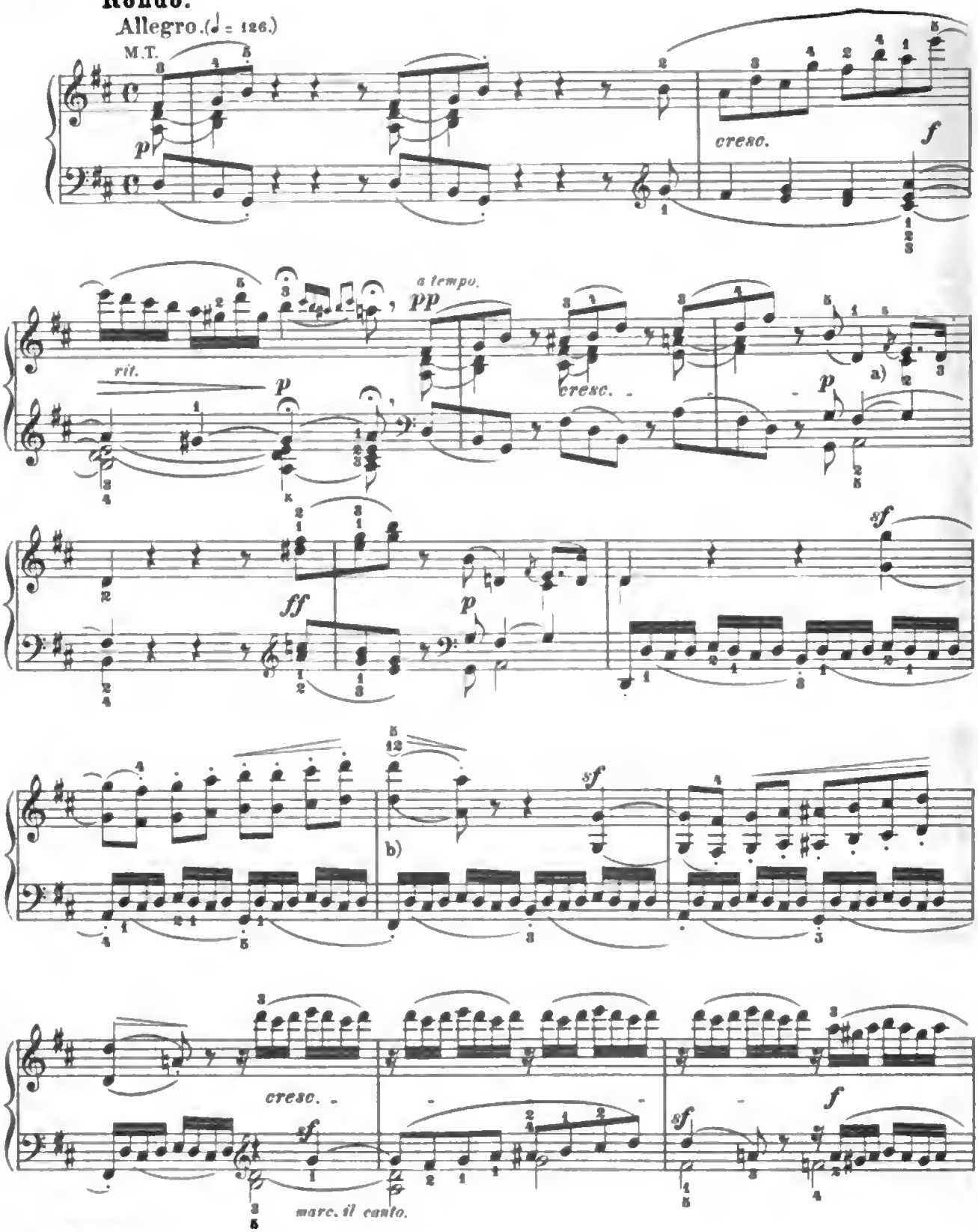
Rondo.

Allegro. (♩ = 126.)



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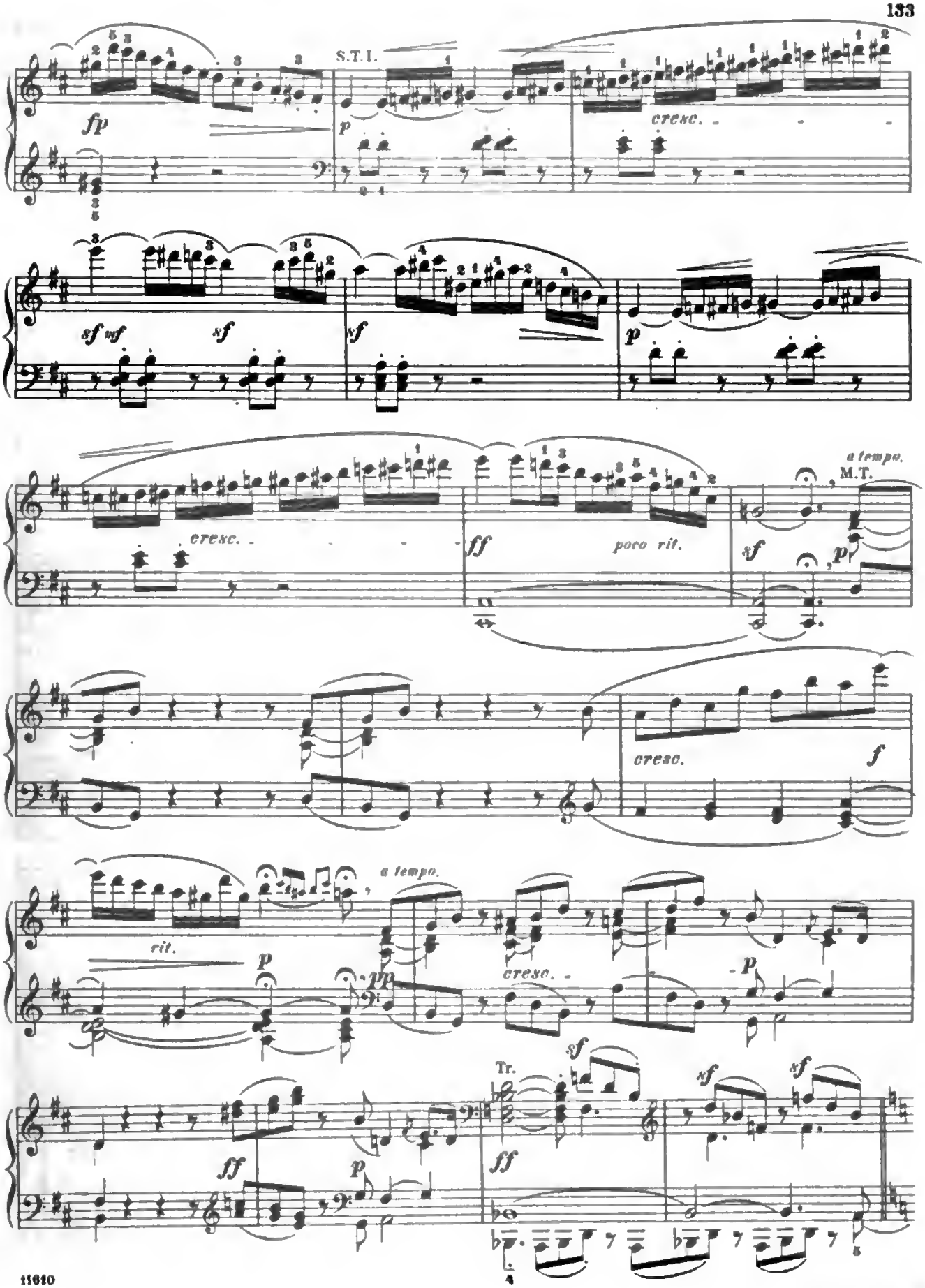

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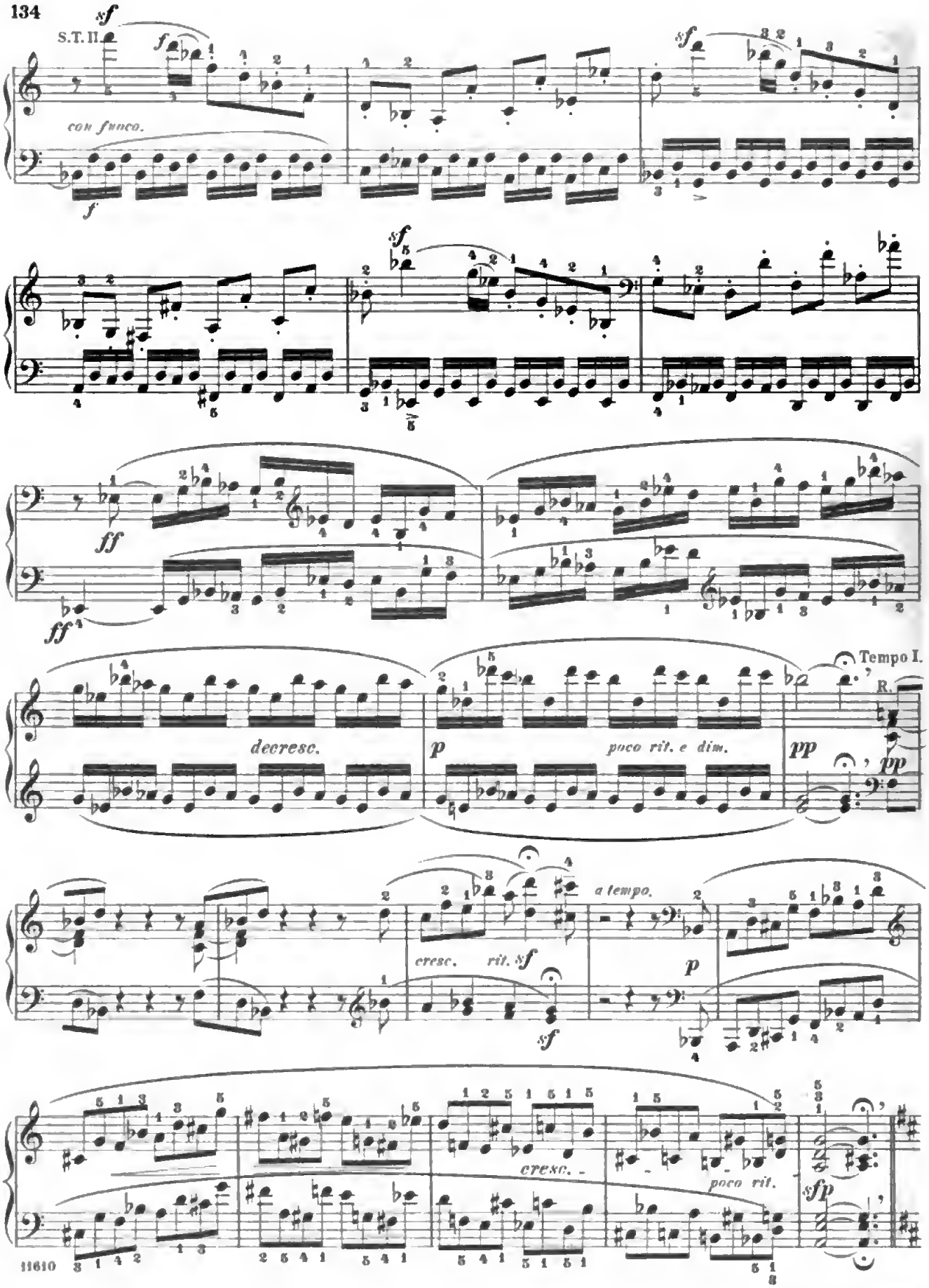
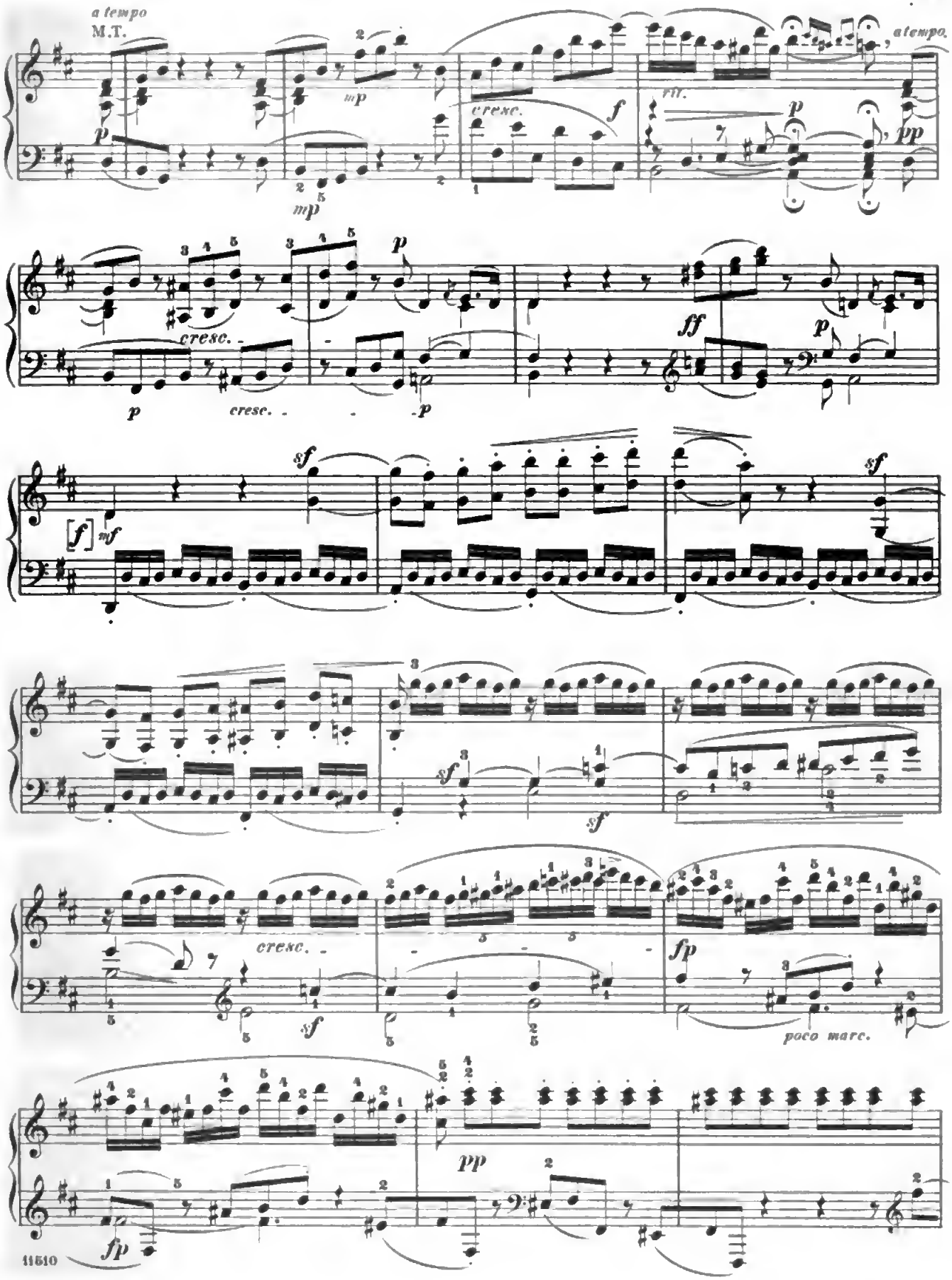

sf
S.T. II.
f
con fuoco.
f
sf
sf
ff
ff
decresc.
p
poco rit. e dim.
pp
Tempo I.
R.
pp
cresc.
rit. sf
sf
a tempo.
p
cresc.
poco rit.
sfp



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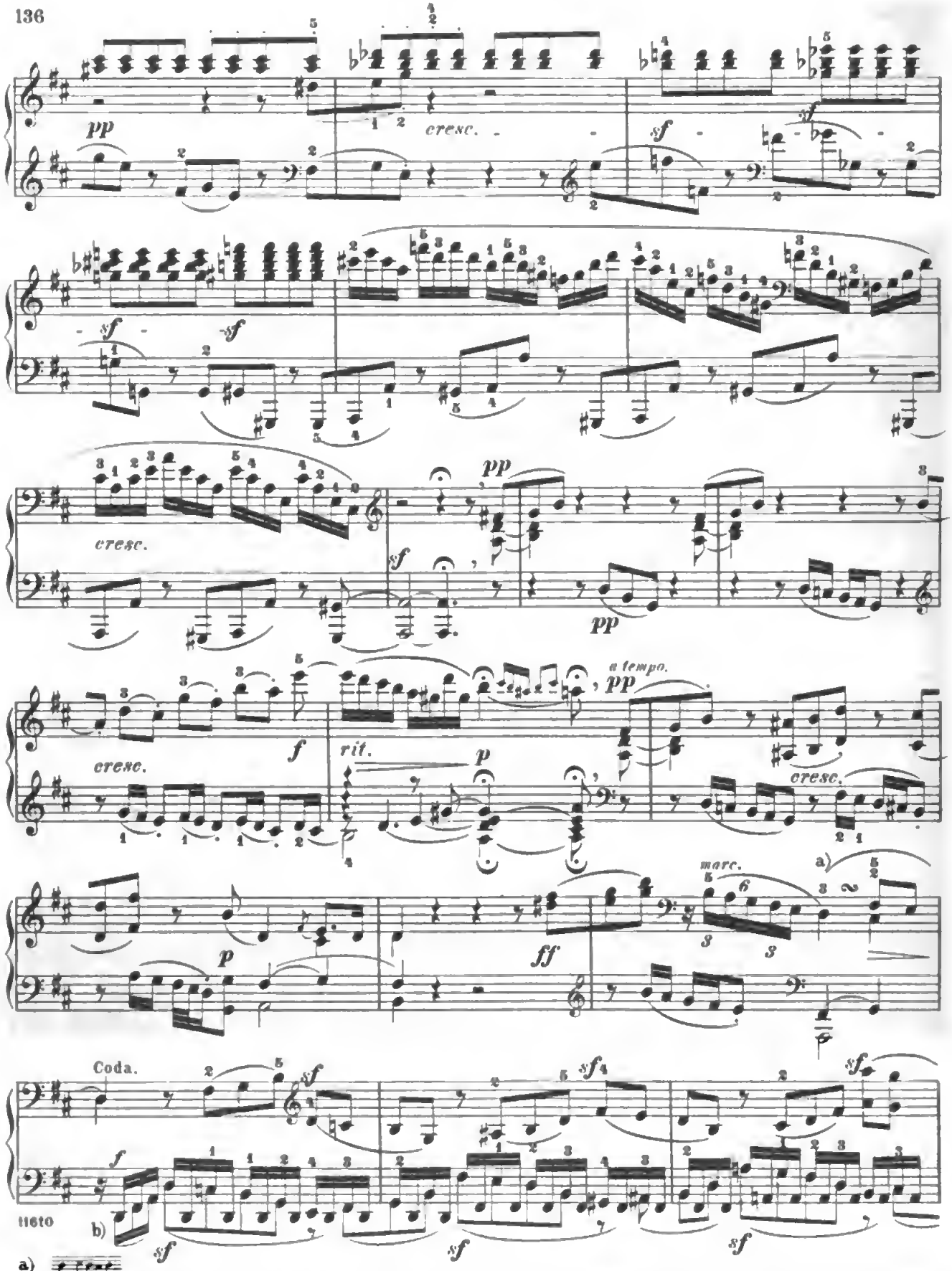

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a)

b) The alternate imitation of the motive by the right and left hand must be brought out in conformity with the eighth-notes here marked.

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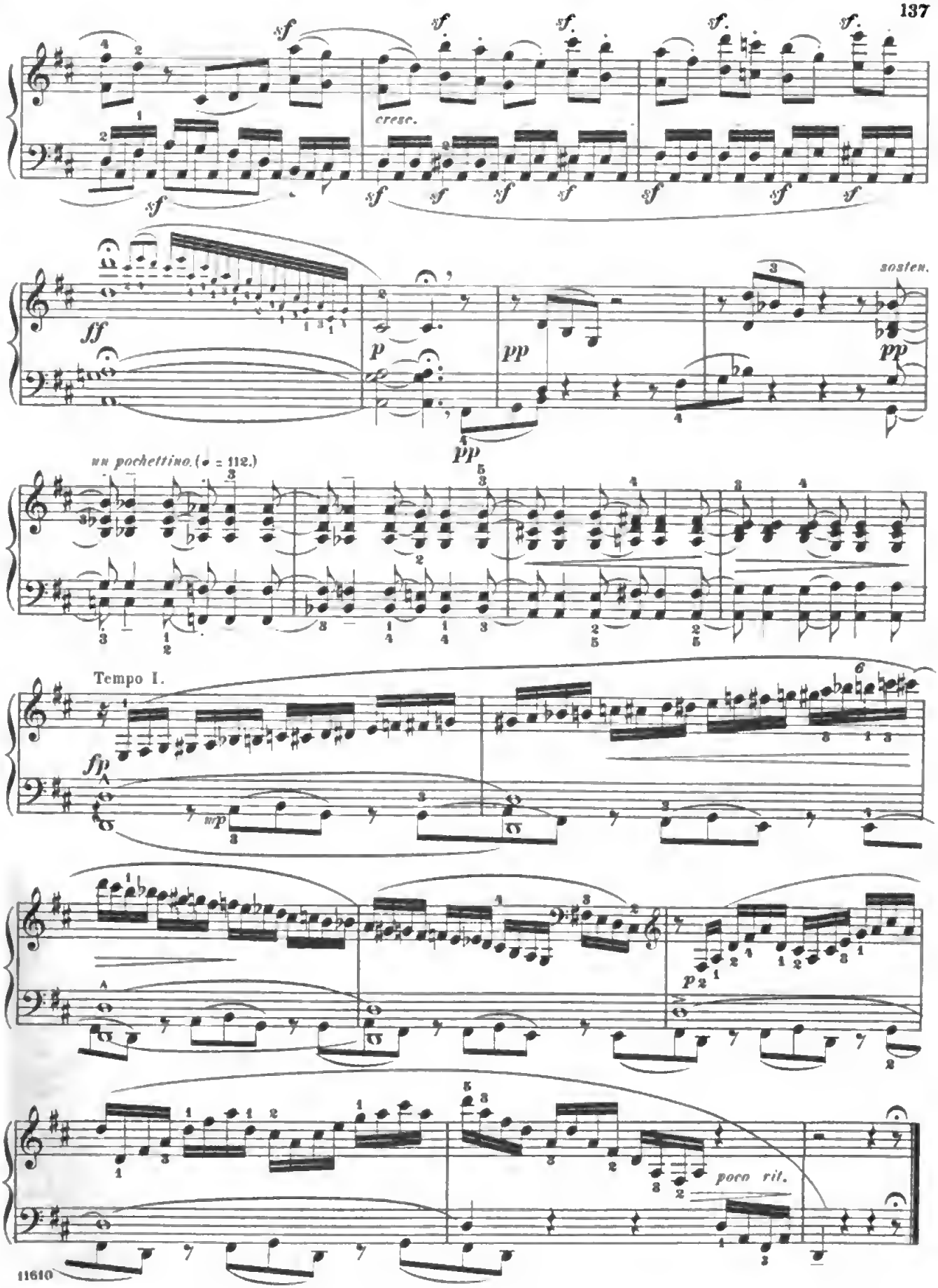

cresc.
sostenu.
un pochettino. (♩ = 112.)
Tempo I.
poco rit.

SONATE PATHÉTIQUE.

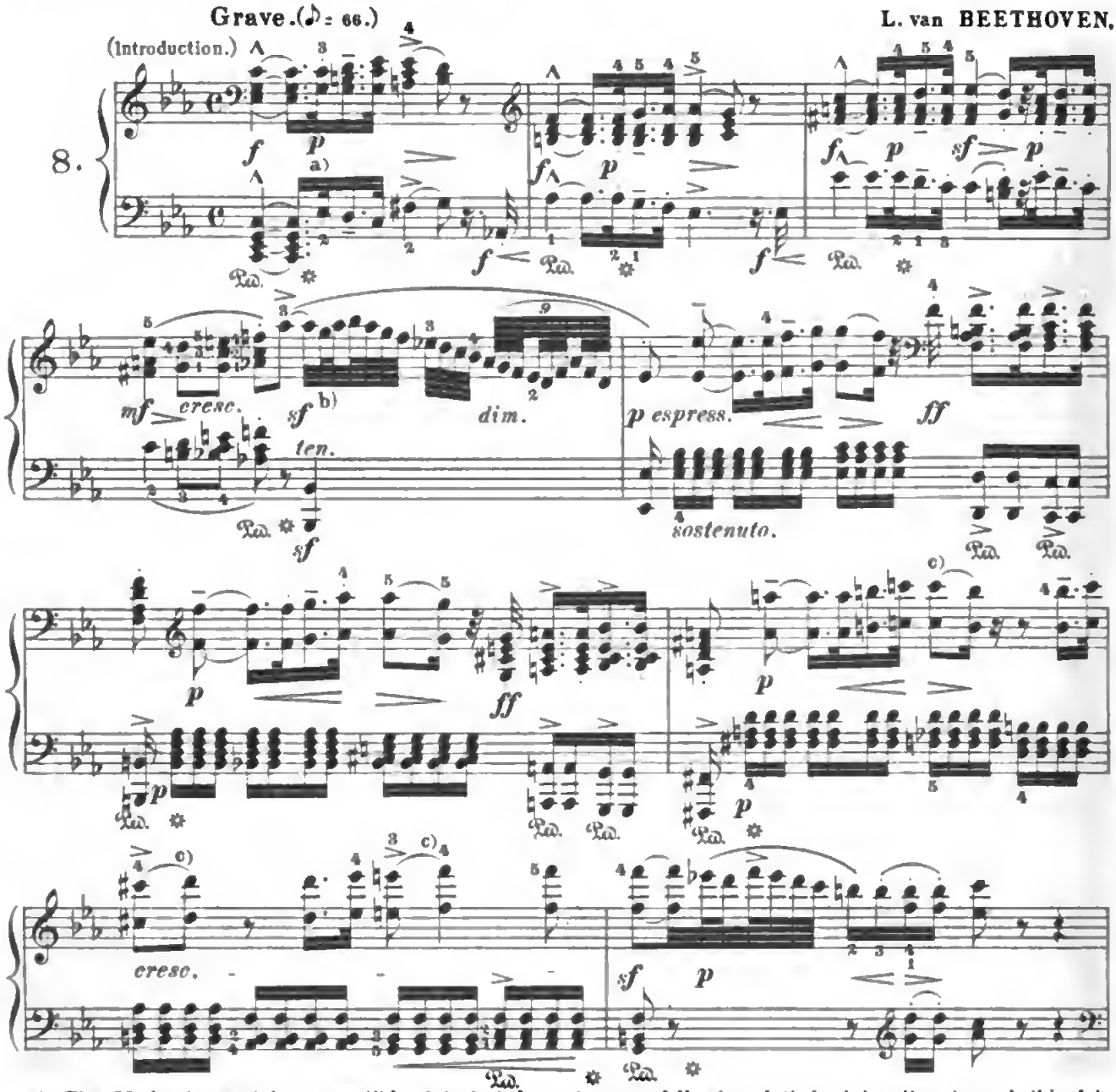
Op. 13.

To Prince CARL von LICHNOWSKY.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

Grave. (♩ = 66.)

L. van BEETHOVEN.



a) The 32nd-note must be perceptibly detached from the next-following dotted sixteenth-note, and this latter sustained for its full value — a mode of execution peculiar to such rhythms in the old masters; compare Händel's Prelude to the F-minor Fugue, and Bach's Prelude to the G-minor Fugue in Part II of "The Well-tempered Clavichord."

b) This run should be performed expressively, and in the second half with a slight retardation, so as to bring out the melodic outlines.

c) Carefully observe the increasing value of the "lifting-note;" the first time, the sixth eighth in the measure is only a sixteenth-note; in the next measure, the D on the second eighth is a full eighth-note, while the F on the sixth eighth becomes a quarter-note. This effects a melodic intensification.

11611

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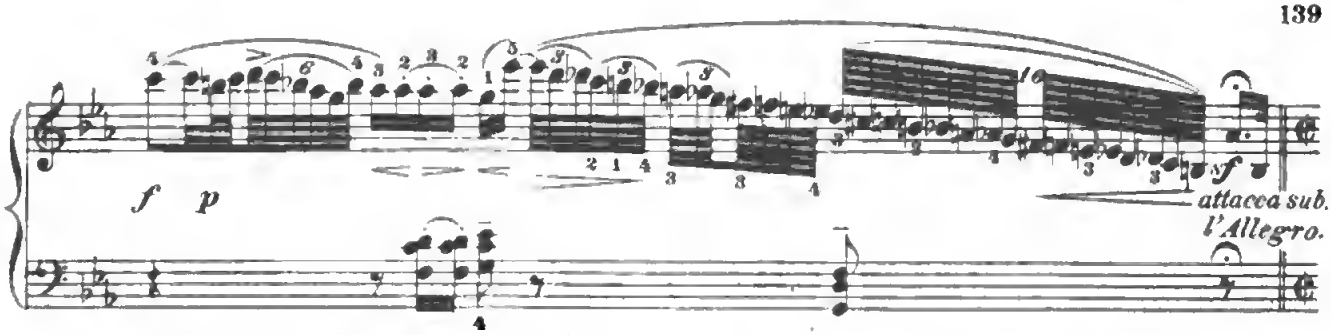
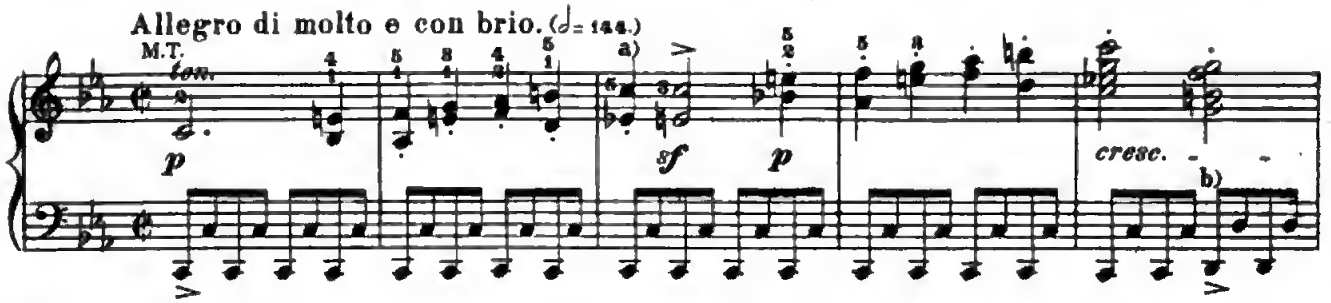
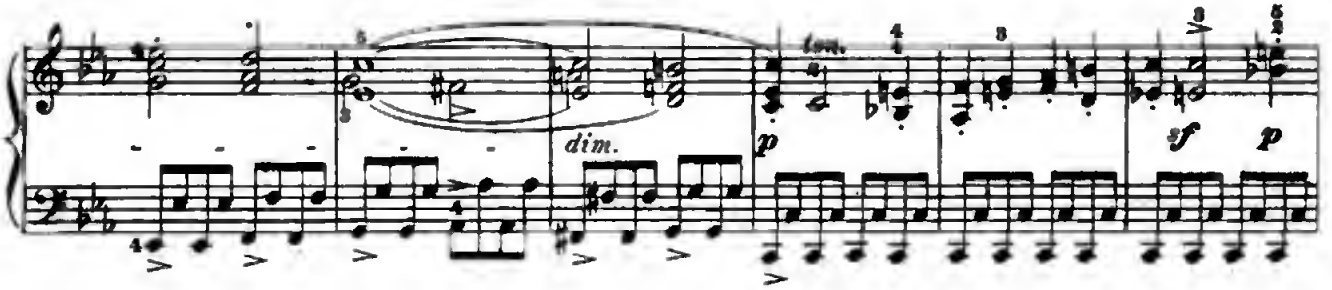
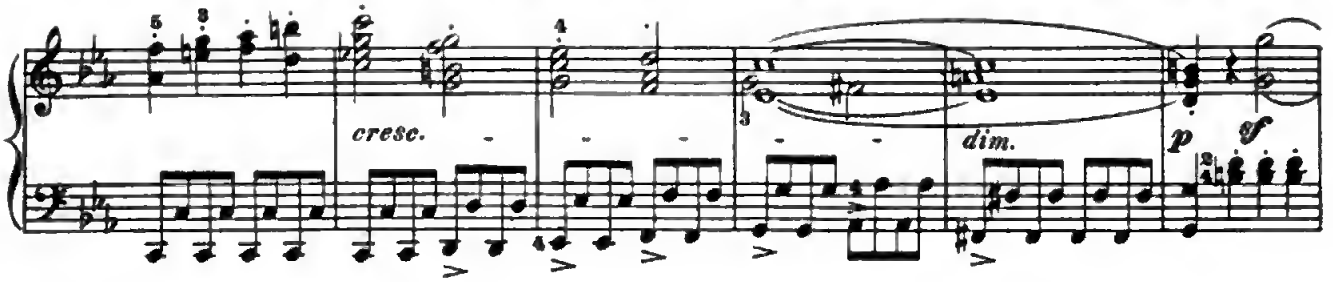
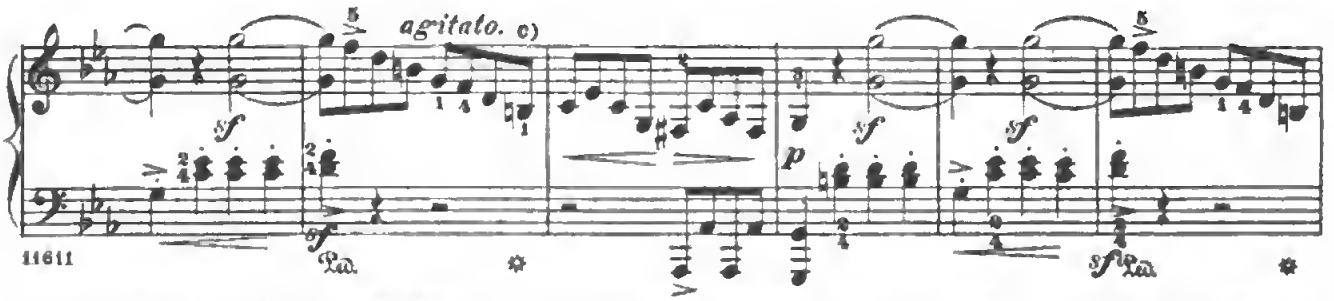


Allegro di molto e con brio. (♩= 144.)









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a) The relation between the movement of the *Introduction* and the *Allegro* is properly this: That a whole note in the latter is exactly equivalent to an eighth-note in the former. Consequently, the *Allegro* may be begun at the rate of M.M. ♩= 132, which movement would not, however, be fast enough further on, in view of the passionate character developed.

b) In tremolo-figures like these, the player should be content to mark only such bass notes (and then only at the first stroke) as indicate a new progression in the harmony.

c) The direction *agitato* also calls for a *non legato* as strict as possible, which, of course, must not impair the evenness of the movement.

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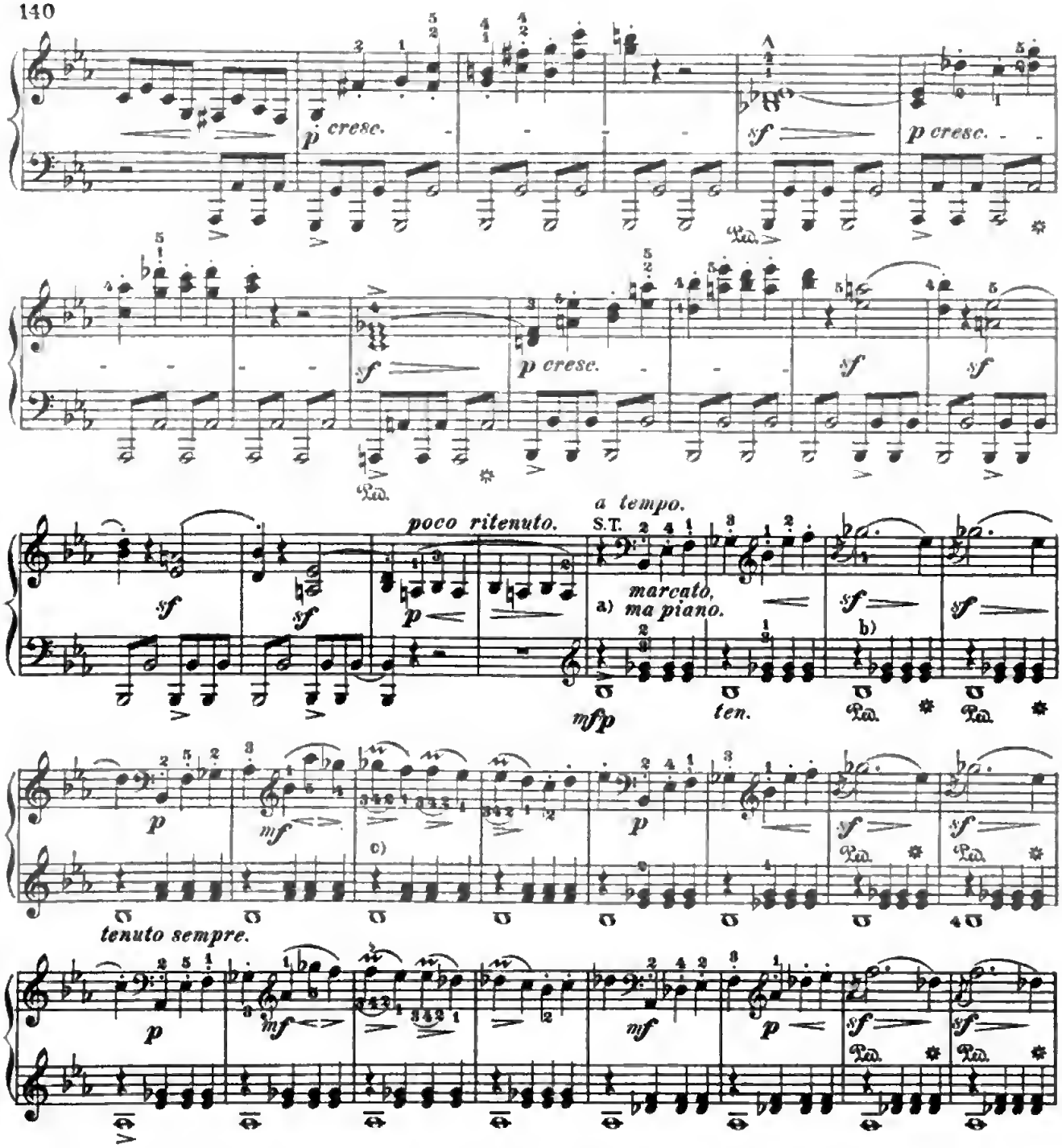

a) Although this *"second"* subject, too, is passionately agitated, the unvarying tempestuous sweep of the first cannot be kept up throughout. Play the first measure of each four-measure period—the preluding bass—somewhat more quietly, the following three with all the more animation; shade the 16 measures in Eb-minor differently from the parallel passage in Db-major; in short, invest the entire dialogue with the most varied coloring possible.

b) Execution: according to the familiar rule, that all graces take their value from, and are played within, the value of the principal note.

c) Execution: according to the same rule; beware of the facile and tasteless triplet in eighth-notes, to which even the anticipated passing shake would be preferable, though against the rules.

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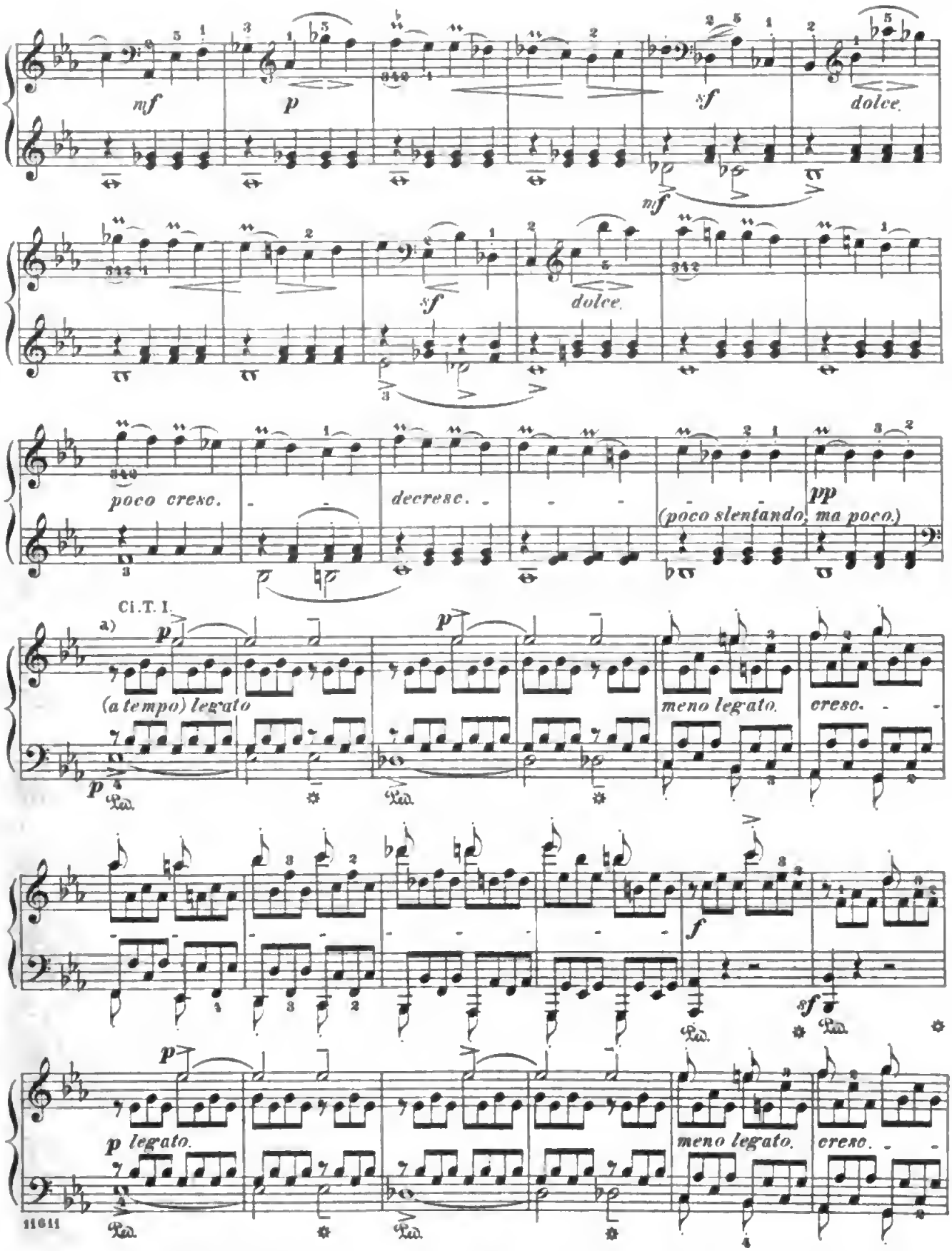

a) These first 4 measures are to be played without the least retardation, yet very quietly, and with no accentuation of the accompaniment.

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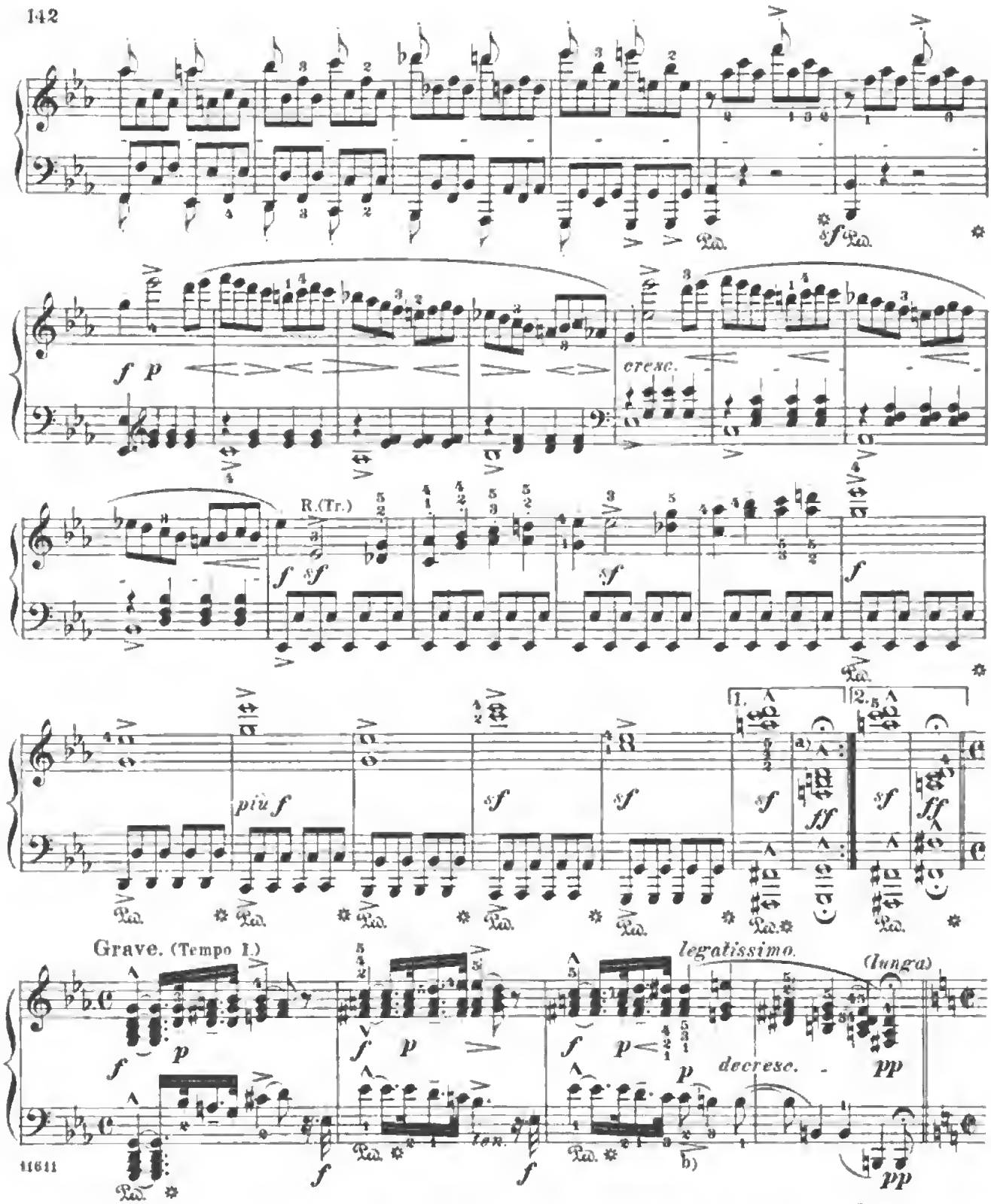

a) The hold (pause) must be sustained precisely 8 measures, so as to form another 4-measure period.

But a quarter-rest should precede the reprise of the first division:

b) Retard the entrance of the B in the bass, in order to enhance the pleasurable suspense attendant upon the enharmonic change of the diminished chord of the seventh in the transition from G-minor to E-minor; and play the following passage throughout with full dreamy freedom.

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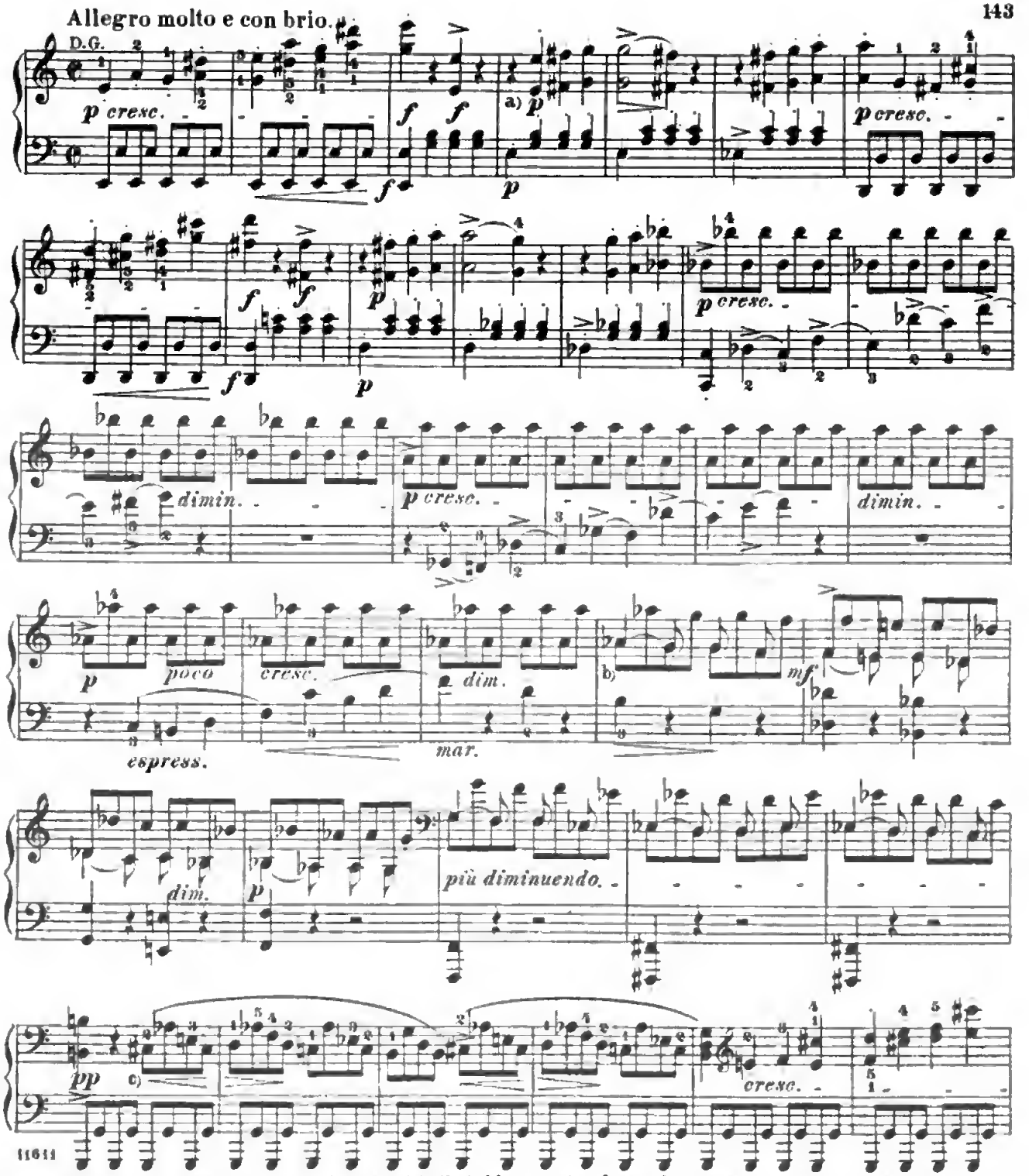
Allegro molto e con brio.



a) Despite the identity of this phrase with that in meas. 5 of the first *Grace,* it must now be played with a wholly different expression — or, rather, with none whatever, this being rendered necessary by the doubled rapidity of the movement (♪ in the *Grace* = o in the *Allegro*).

b) Although the phraeing etc. would more nearly correspond to the original form of this passage in meas. 7 *et seq.* of the so-called second subject (E♭-minor), it would not be in keeping with the general (progressional) character of the development-section.

c) The player should slightly sustain the several tones but not so as to make the movement heavy.

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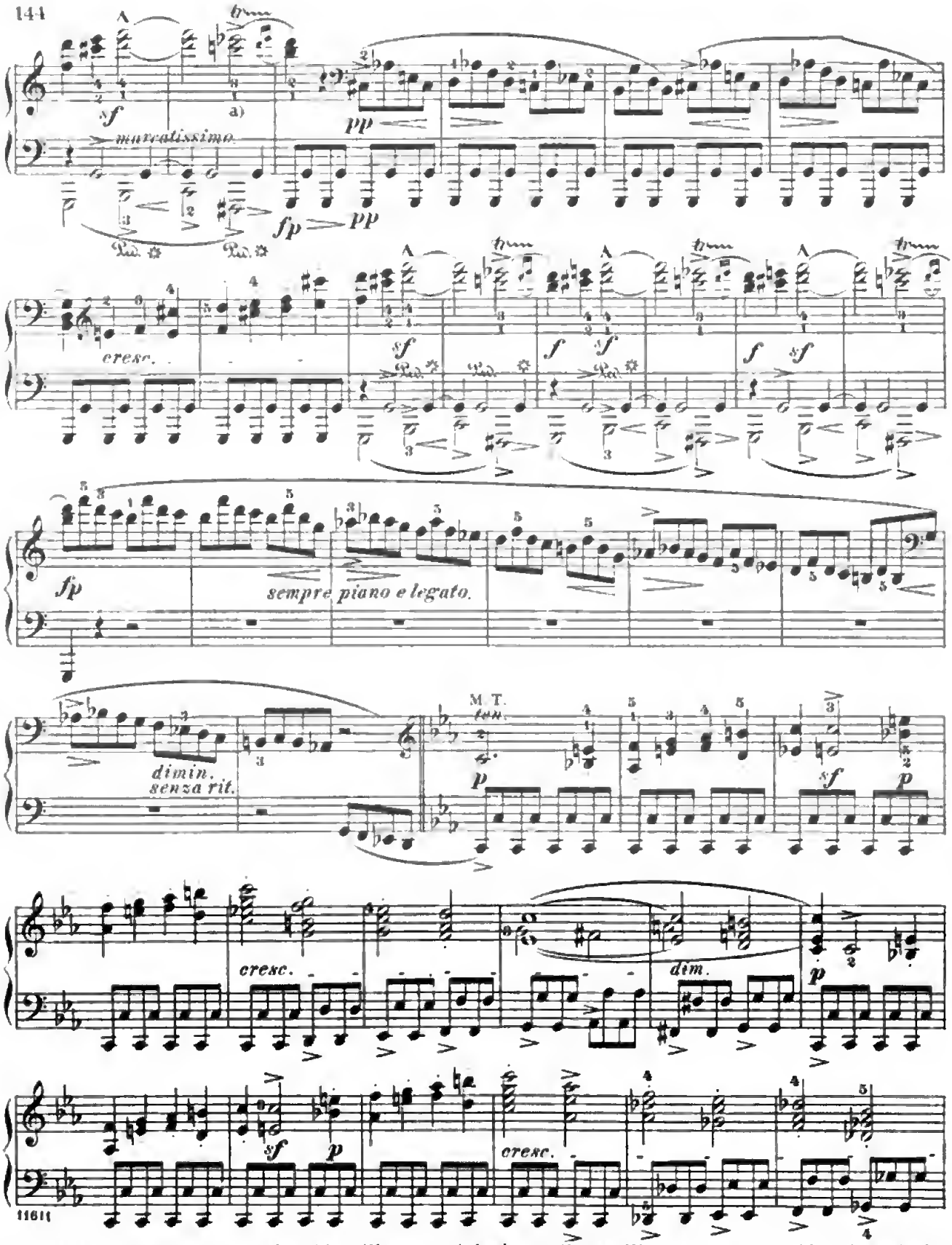

a) As an exception to the rule, this trill must not begin on the auxiliary, so as not to blur the melodic outlines: seven notes vigorously played suffice in such rapid tempo.

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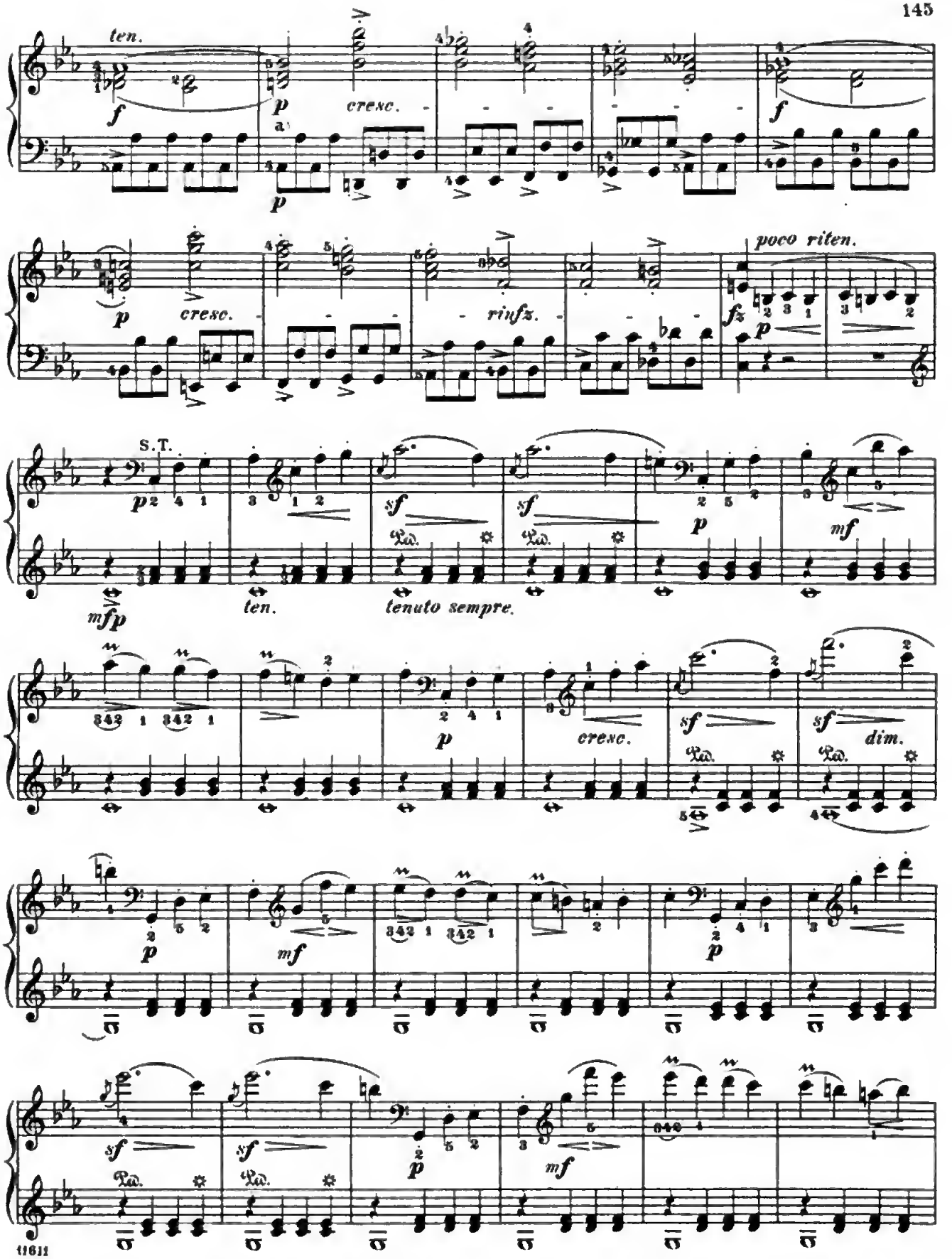

a) This *piano* must enter abruptly, which requires some practice, especially with the left hand; similarly in the parallel passage 4 measures further on.

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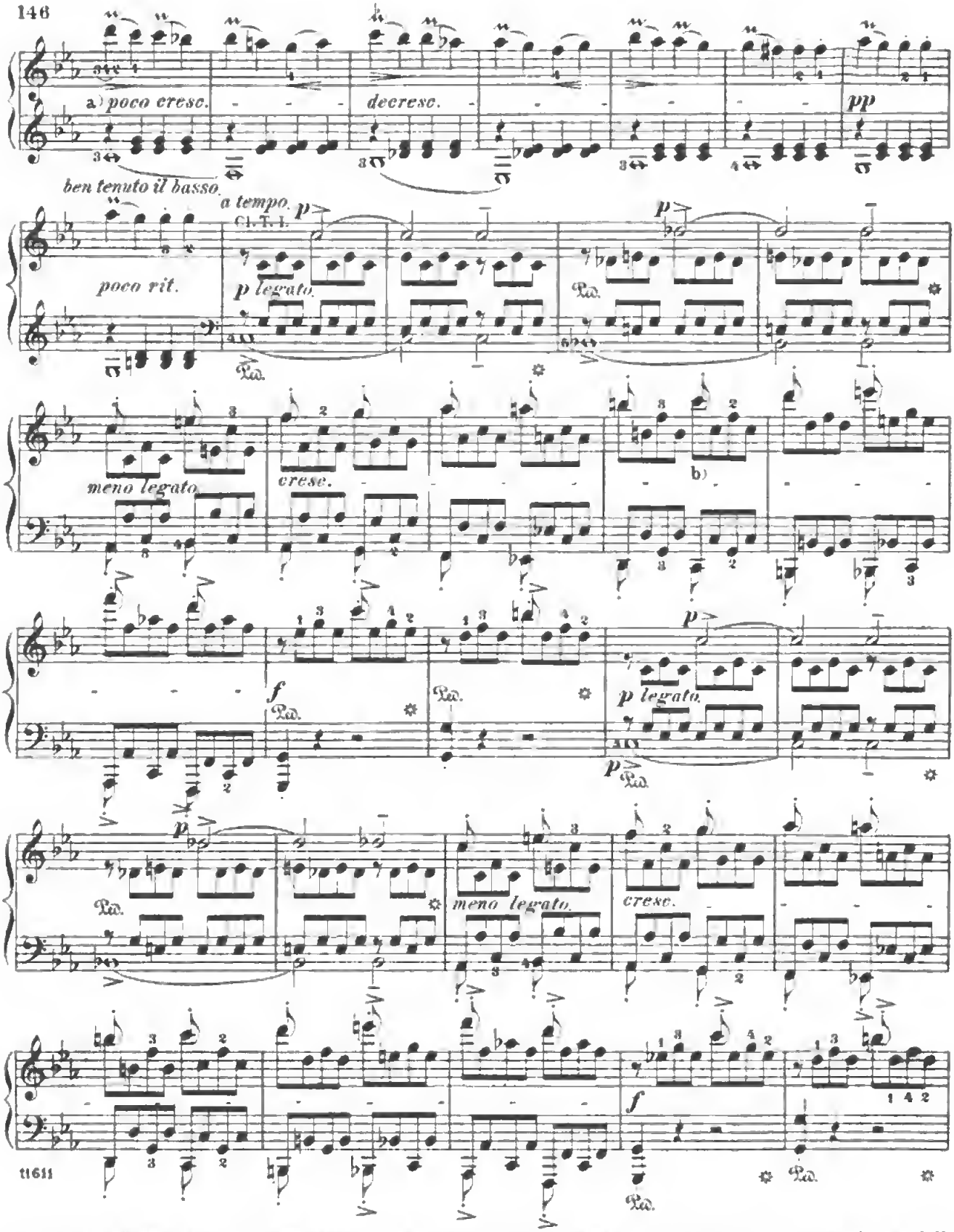

a) In the original the *decrescendo* begins at this measure, which seems to us rather too prolonged for 6 full measures, – the more so, because an actual *forte* would be inadmissible in the preceding; for this reason we consider a *poco cresc.* more suitable for the first two measures.

b) Take care not to play E♭ instead of F in the right hand, as a C-minor chord is out of the question here; the C in both Soprano and Bass is simply a passing-note of the dominant chord.

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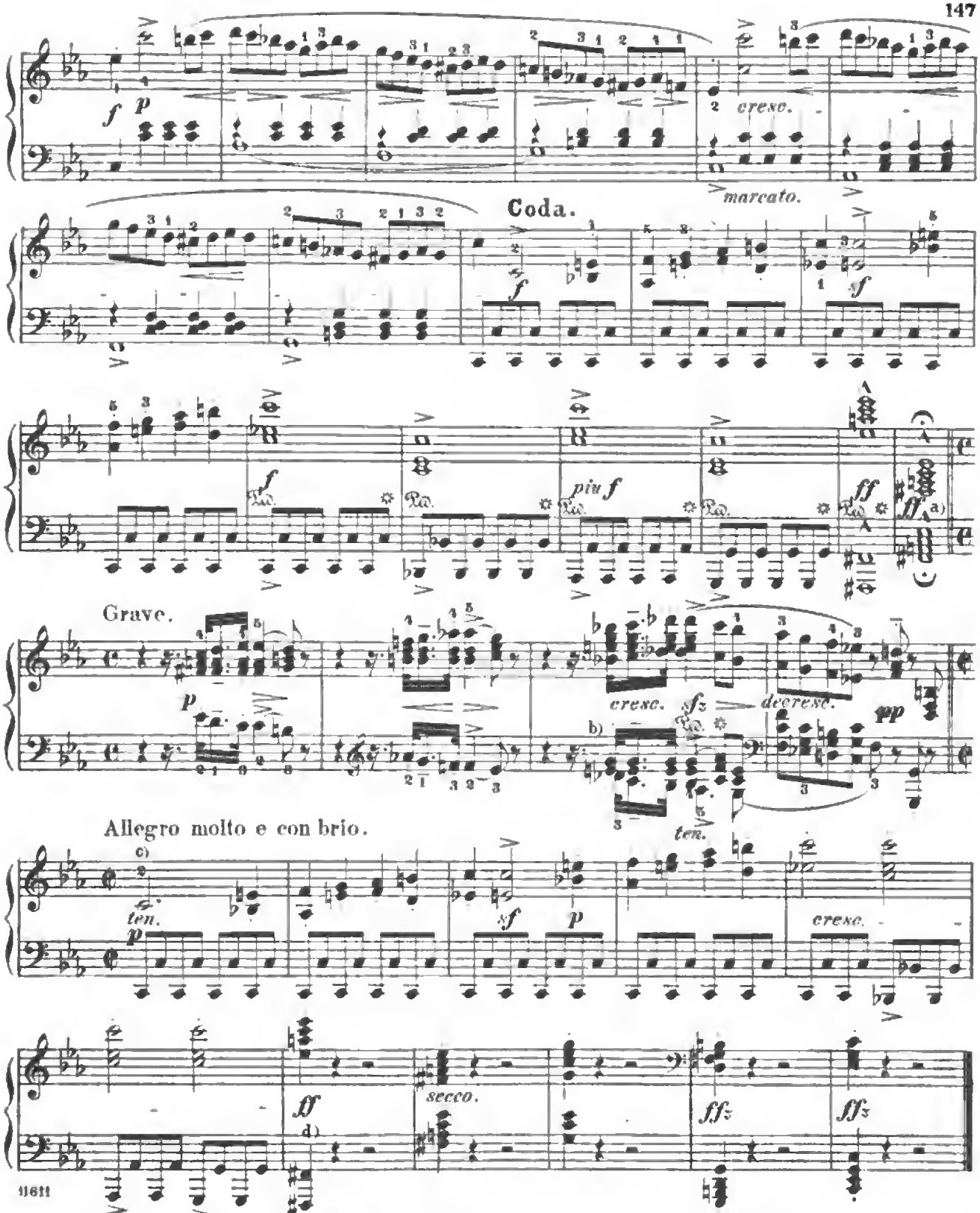

11611

a) Sustain the hold (pause) 3 full measures (comp. {Note a, Page 142}; the first holds in the *Grave* have precisely the same duration (subtracting the 32nd-note).

b) The bass note on the third fourth-note must have a penetrating and prolonged tone, in order to be quite audible through the seventh eighth-note as the root of the chord of the sixth.

c) This coda cannot be played too rapidly.

d) It is best not to use the pedal with these chords.

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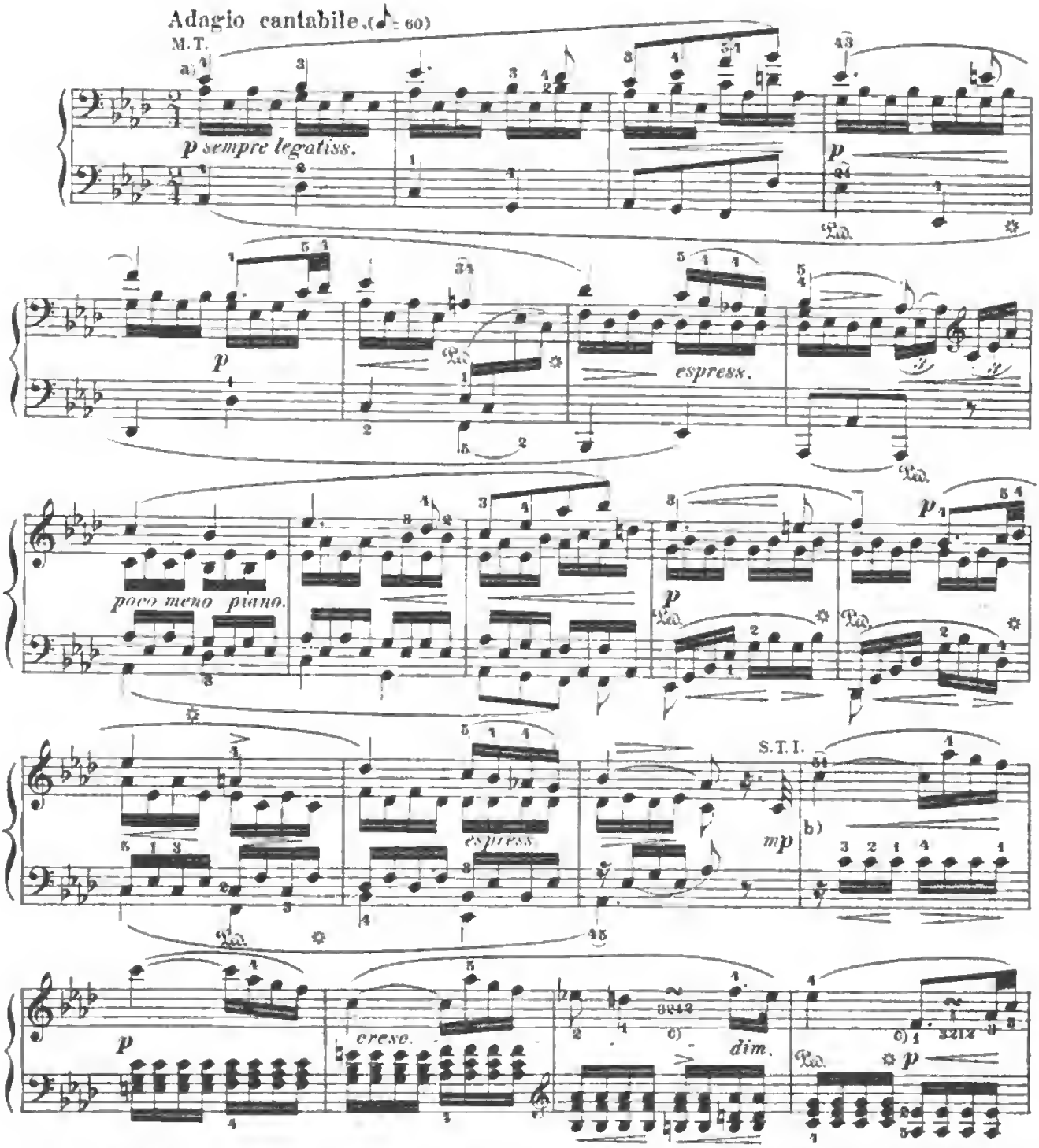

a) To the best of oor knowledge no one has yet remarked the striking affinity of the theme of this movement, eveo with refereoce to its external melodic structure, to that of one of the loftiest *Adagios* of grandest scope from the Master's last period; — we mean the *Adagio* of the Ninth Symphony, written almost a quarter of a century later. The performance of both demands an eqnally inspired mood. The player's task, to "make his fingers sing," may perhaps oecessitate a more frequent use of the pedal than we have indicated, which most of course be controlled by a most watchful ear.

b) This first middle section of the Rondo (for such this *Adagio* is in form) may be takeo slightly *meno andante*, i. e., slower; but no more so than needful (so as oot to drag), and, therefore, in only a few places.

c) Tho turns in this and the next measure should not commence with, bot immediately after, a sixteenth-note in the bass, thus: and:

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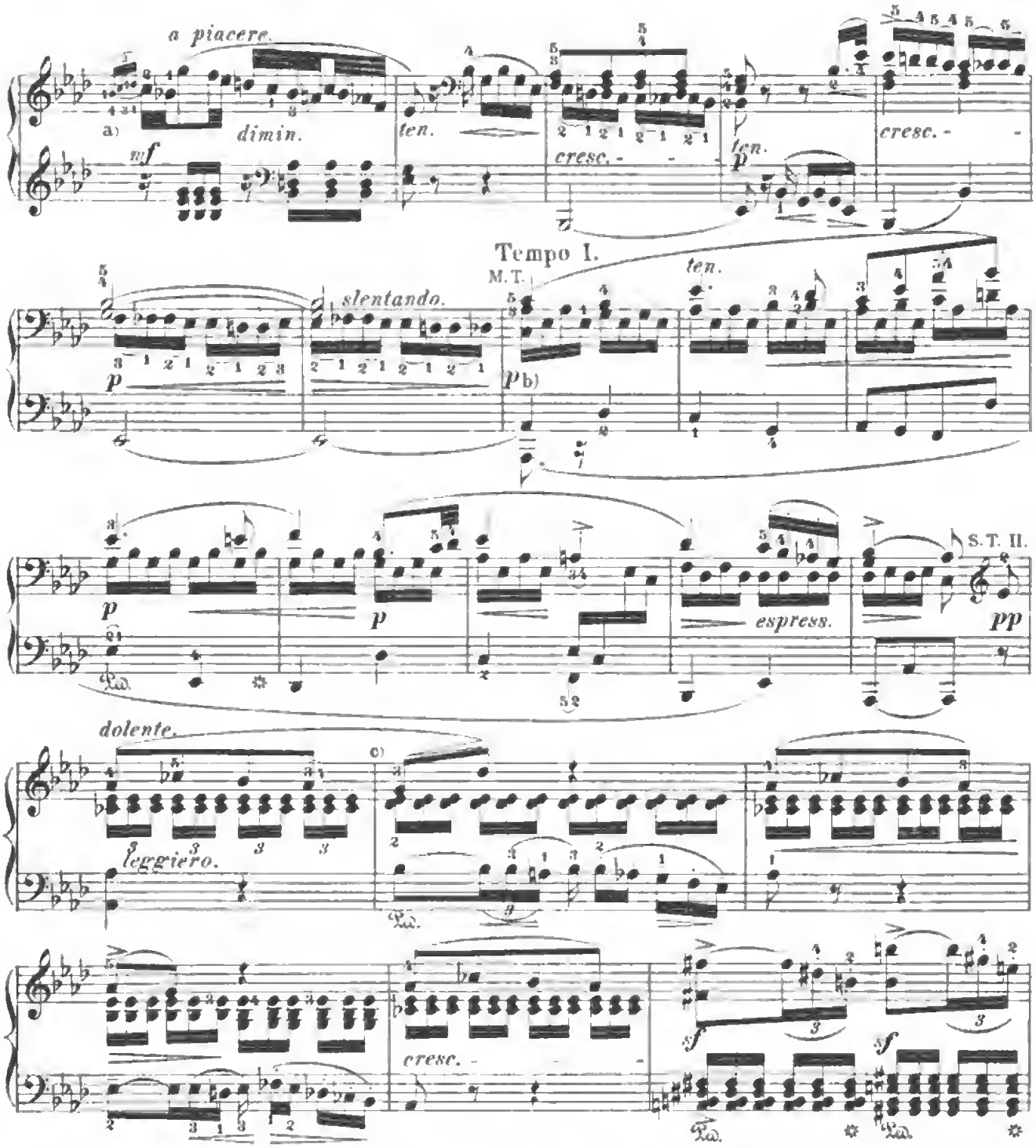

a) A tasteful execution of this grace is impossible in strict time. An abbreviation of the first two principal notes (C and B♭) being quite as impracticable as a shifting of the inverted mordent into the preceding measure as an unaccented appoggiatura, the measure must simply be extended by an additional 32nd-note.

b) In this repetition of the theme the left hand may be allowed to play a more expressive part; and, on the whole, a somewhat lighter shading of the melody is now admissible by way of contrast to the following (gloomier) middle section.

c) The ascending diminished fifth may be phrased, as it were, like a question, to which the succeeding bass figure may be regarded as the answer.

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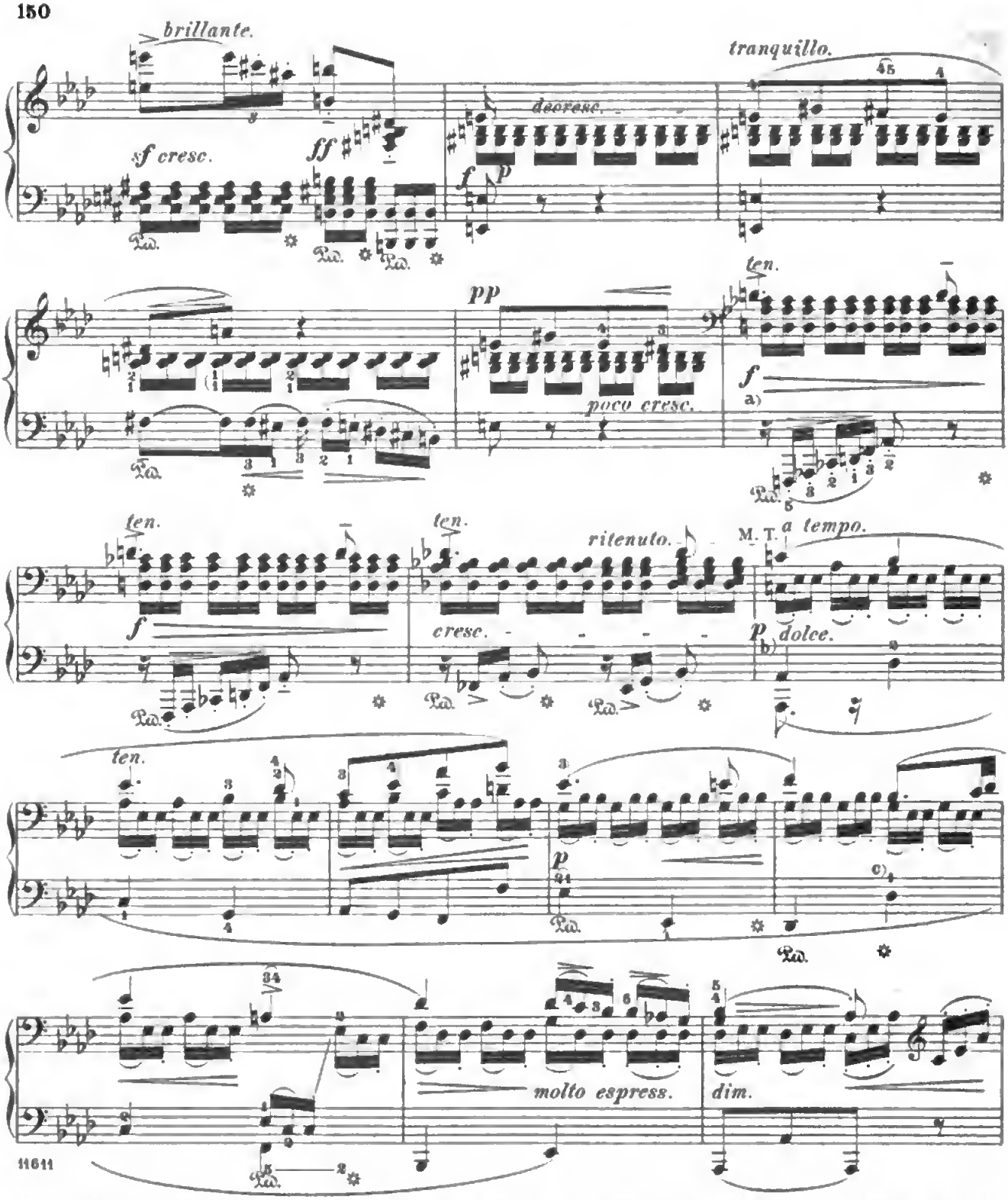
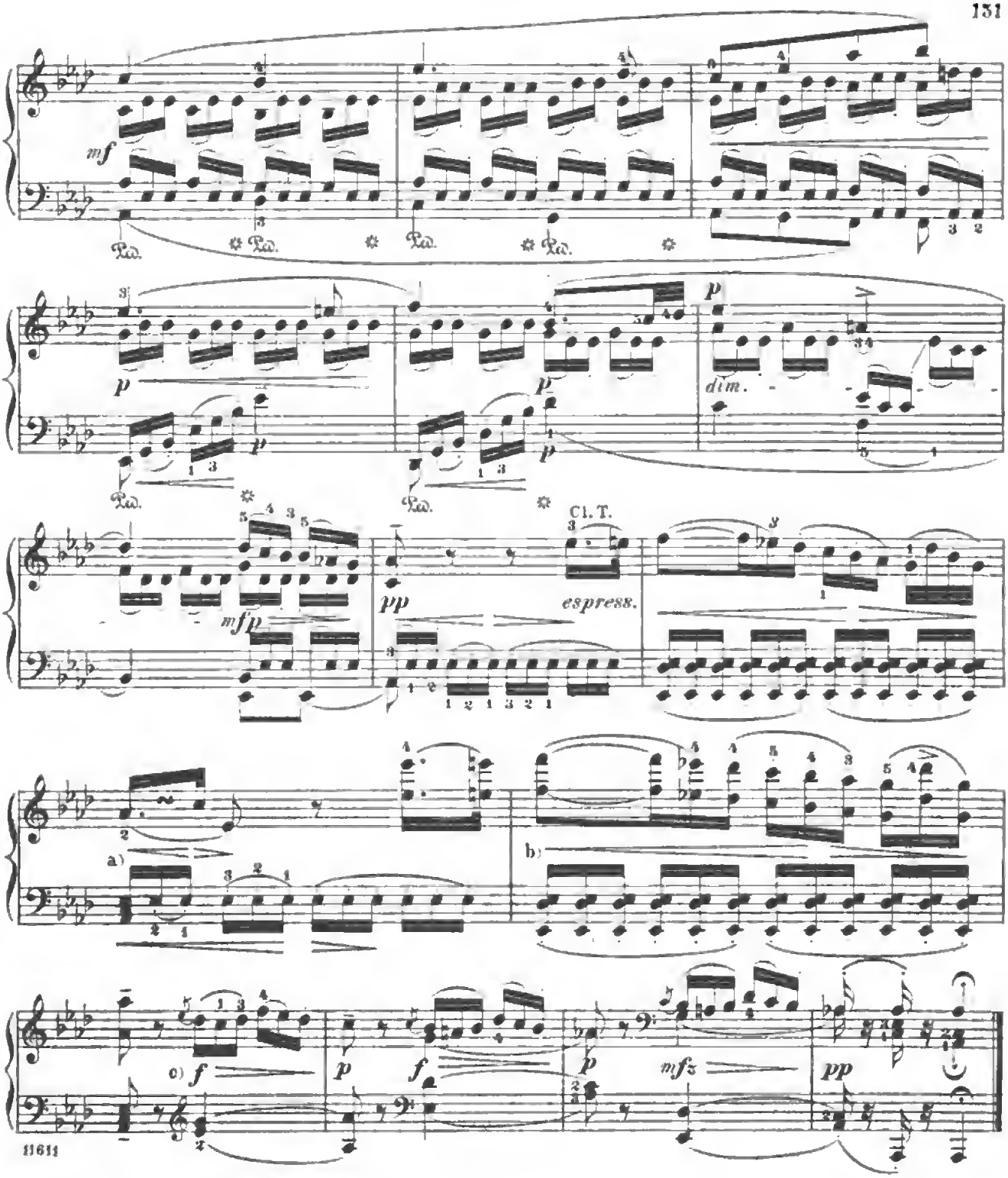


a) It appears advisable slightly to hasten this measnre and the next, and then to retard the third not inconsiderably; the former on acconnt of the cessation in the harmonic advance, the latter by reason of the varied modulation, which must be quite free from disqnieting haste in its retnrn to the theme.

b) Though strictly subordinated to the melody, the triplets should be bronght ont with animated distinctness.

c) The two 32nd-notes in the melody may very properly be sounded with the last note of the triplet of 16th-notes in the accompaniment; whereas a mathematically exact division would probably confuse both parts



a) Execute like a triplet:

b) In the original, the shading of this passage is marked differently from that two measures before, the *diminuendo* already beginning with C, and not with A♭ as here marked. This latter nuance – the prolongation of the *crescendo* – appeals to our feeling as the more delicate, "more tenderly passionate," to quote Richard Wagner's happy remark on the "Interpretation of Beethoven."

c) Mark the separation of the slurs in this figure and those following; the six notes sound trivial if slurred together.

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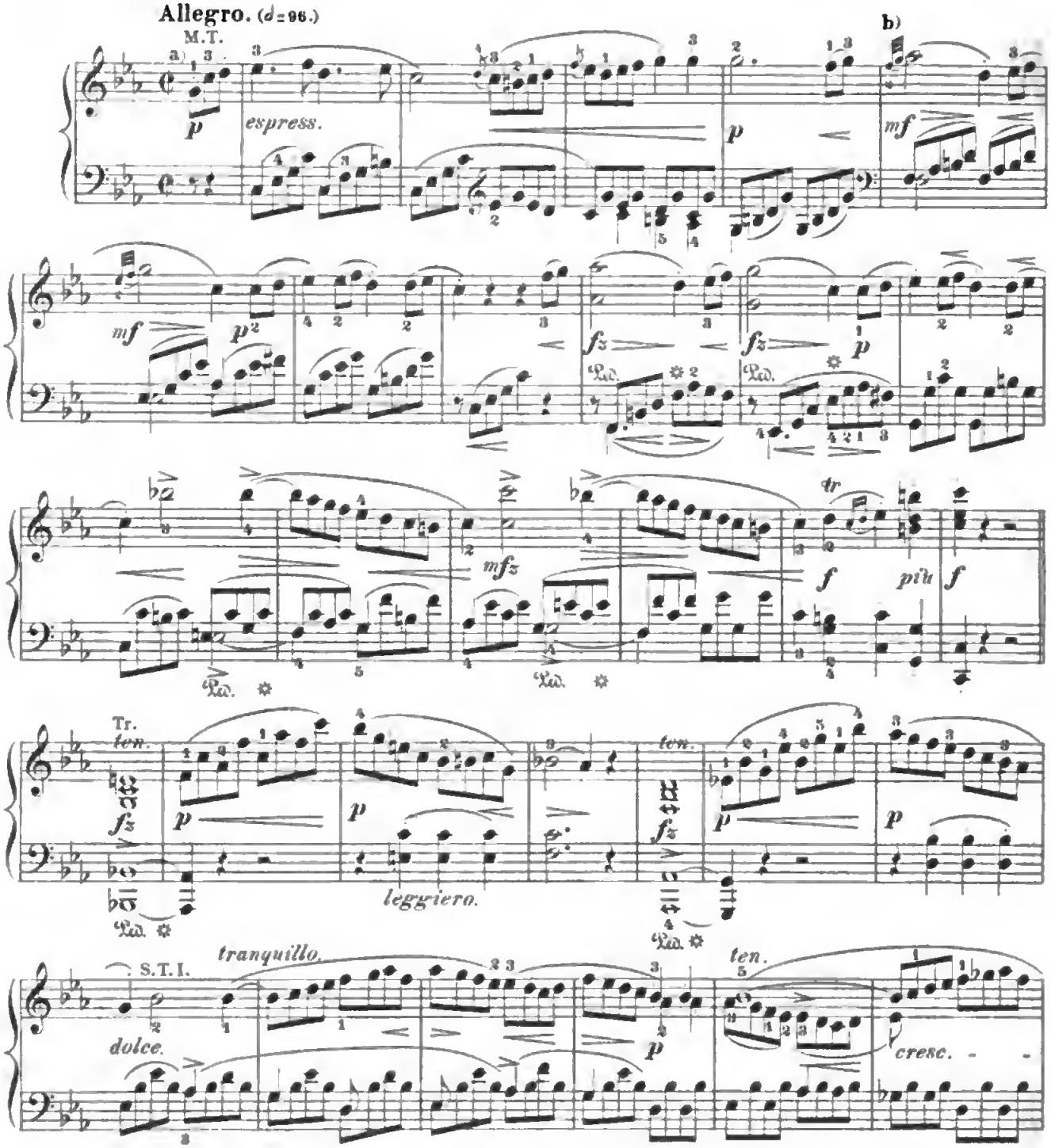
Rondo.

Allegro. (♩=96.)



a) Although this third movement is less "pathetic" than the preceding ones, the player alone will be to blame should the Pathetic Sonata end apathetically. The original, to be sure, contains only the most indispensable expression-marks, which it has been the aim of our Edition to supplement efficiently; as, for example, by the *crescendo* ending *piano* in measures 2-3, by emphasizing the distinction to be made, in the figures for the left hand, between the parts (tones) which are essential (independent) organic elements, and those which are mere harmonic filling; etc.

b) In executing this grace, the player must be careful not to produce the effect of parallel octaves with the bass (F-Ab, and in the next measure Eb-G); rather than this, the slide might be treated as an appendage to the foregoing notes.

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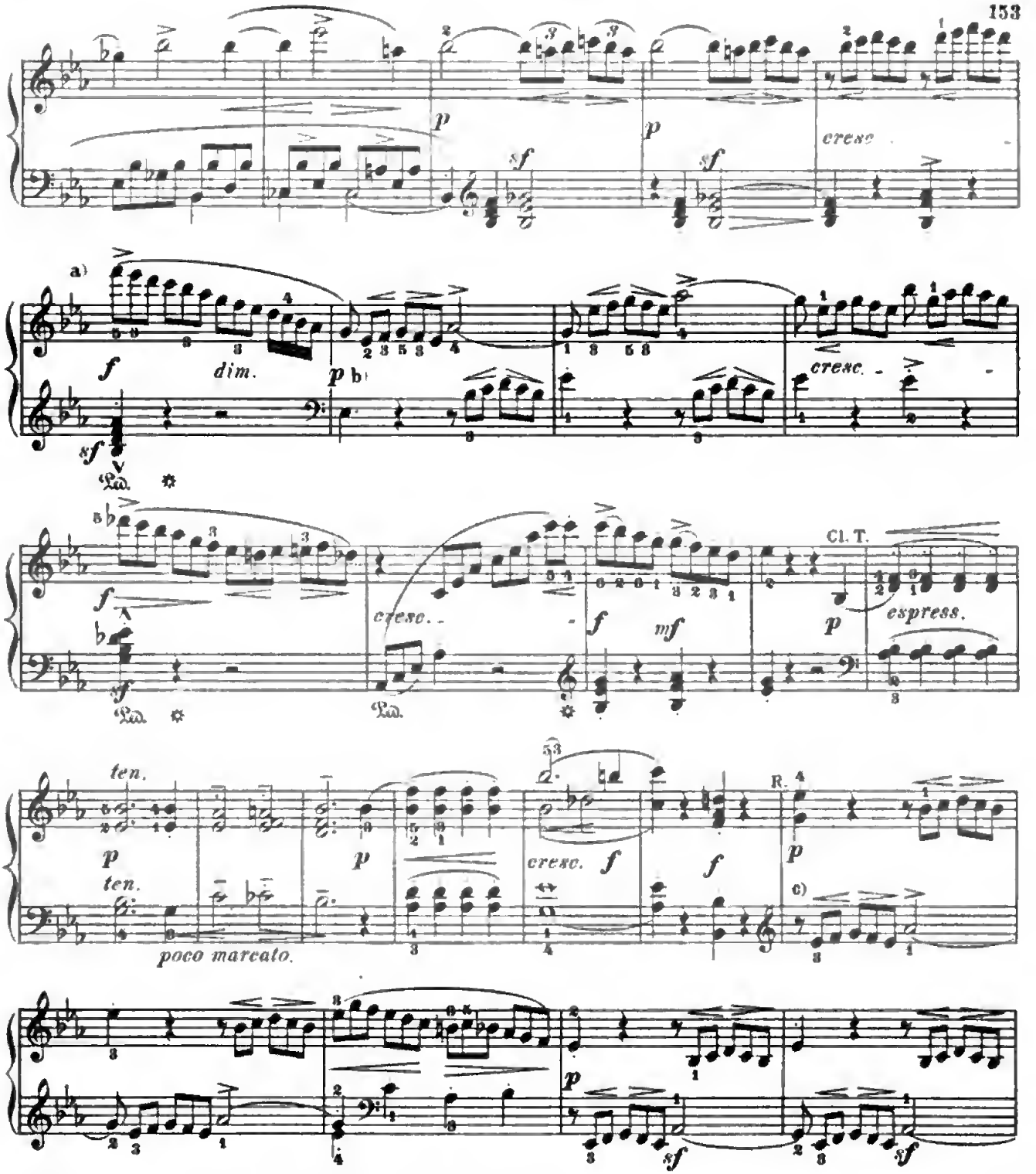

a) There can hardly be a doubt that the Master was compelled, by the restricted compass of the keyboard of his day (only up to F^3), to content himself with the fifth of the dominant chord, instead of rising to the higher seventh (Ab) as in the three other parallel passages. A change in conformity with his original intention is impracticable, however, because the ensuing measure would then be made to lie an octave higher, and would sound somewhat thin for the first time (it is immediately repeated in the octave).

b) These imitations, although *piano*, must be played with great animation, and not in that characterless *legato* which might be called anti-symphonic.

c) The preceding Remark applies equally to this and similar passages.

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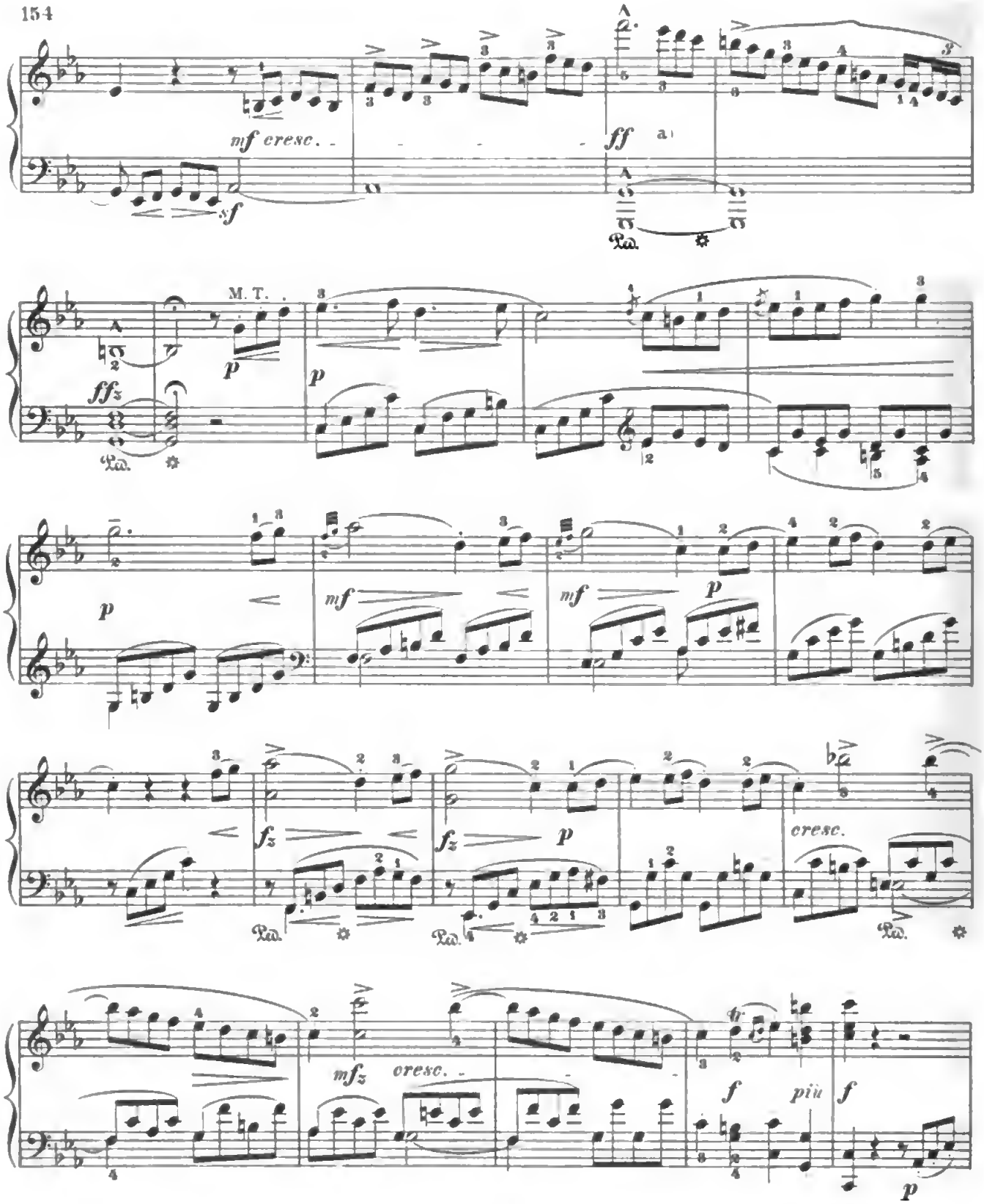
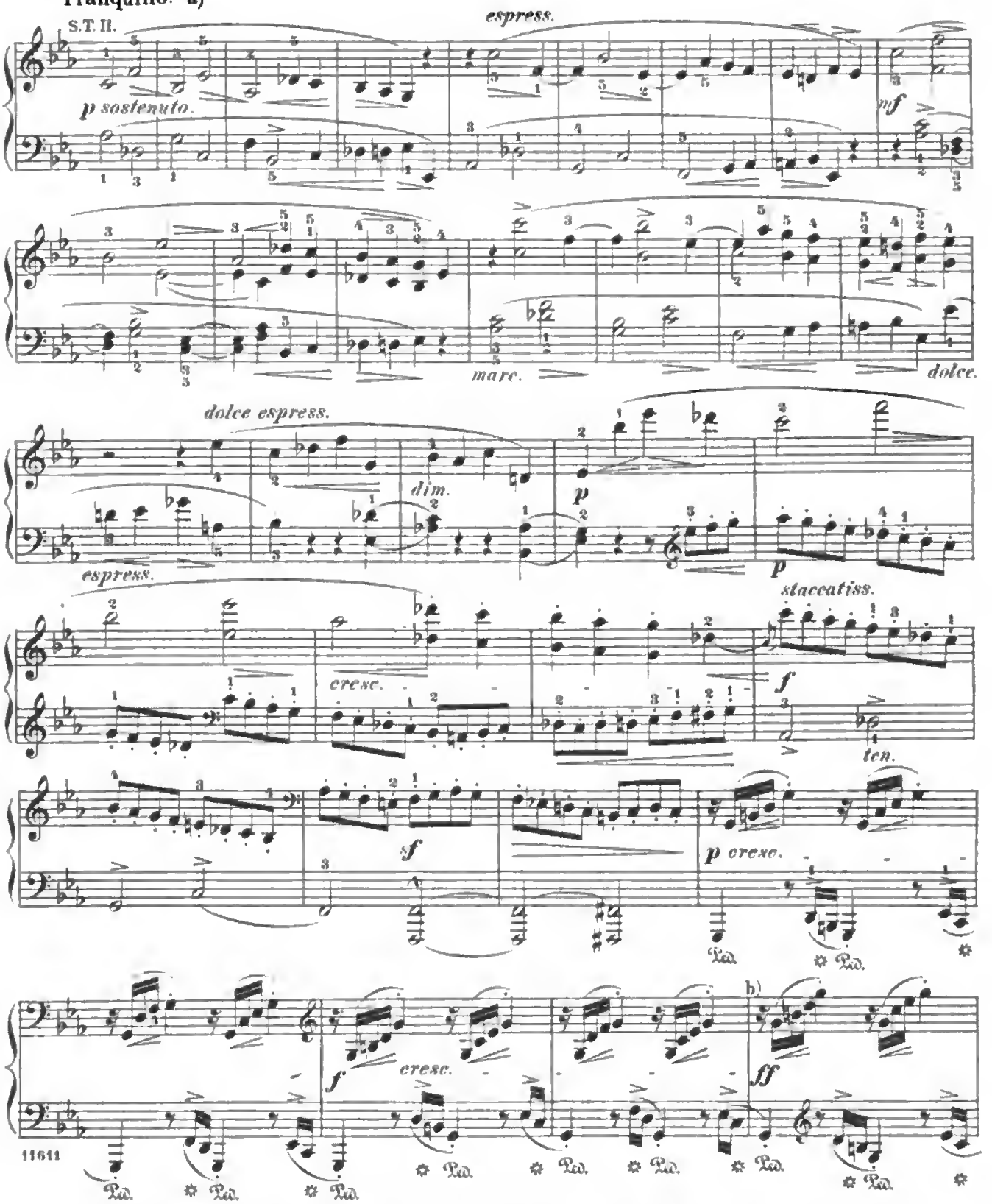


a) The fingering given by us serves to aid in executing this run with the exact rhythmic divisions desired by the composer. The hold which follows appears really superfluous; for, by the prolongation of the chord through $1\frac{1}{2}$ measures, all demands of the pulsing rhythm — which goes on even during the rests of a piece — are fully met.

Tranquillo. a)



a) The tempo, of course, remains the same, but free from any fluctuating agitation. Observe, that the theme "proper" begins with an ascending fourth, consequently, the left hand should be slightly emphasized in the fifth and sixth measures. This holds good for meas. 13, 14, etc.

b) The mark *ff* is set rather early, in view of the fact, that the intensification continues through the next six measures. For this reason, the player will do well to husband his strength at first.

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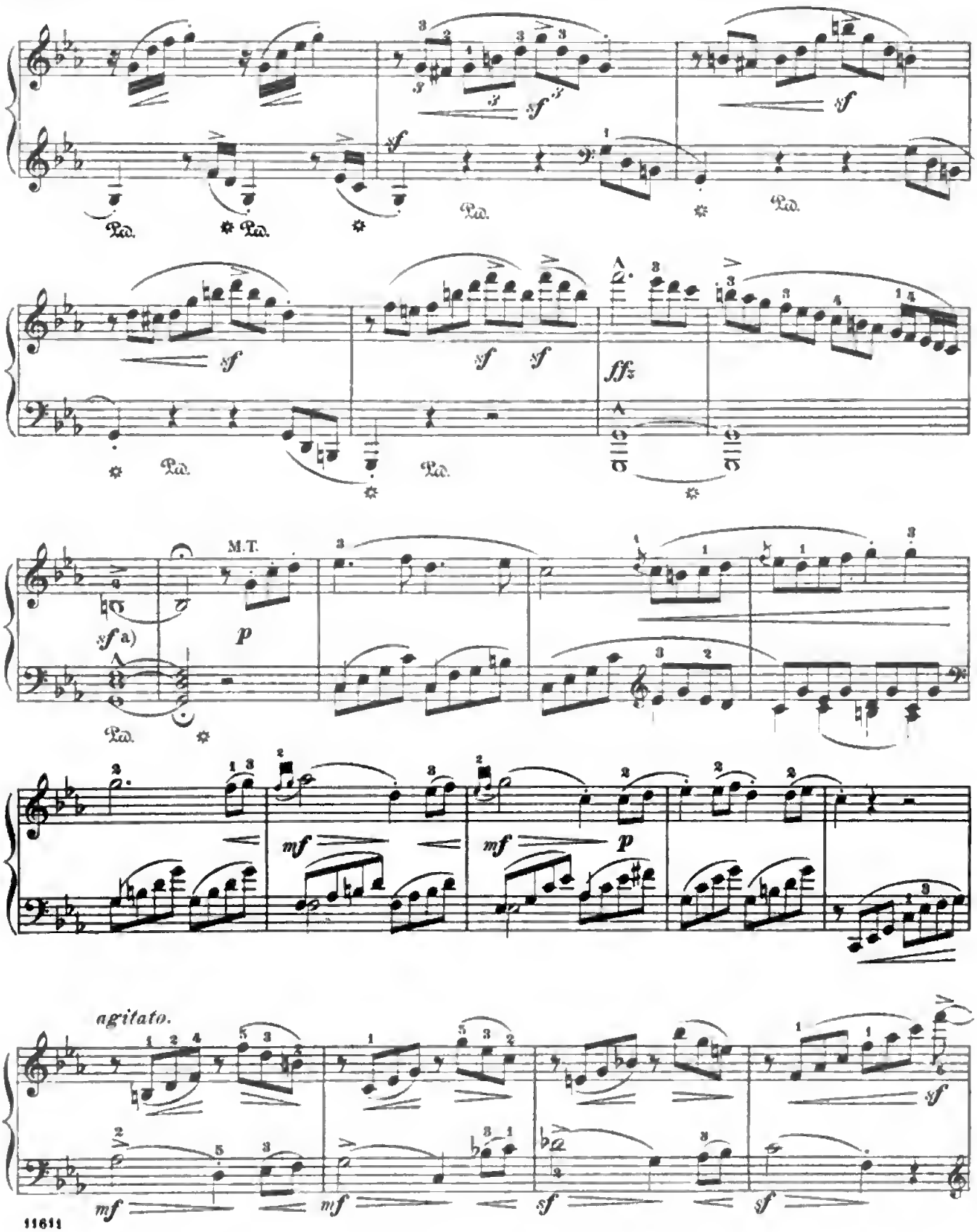

a) The more tempestuously the 12 preceding measures have been played, the longer may this hold (see Note a, page 154) be sustained.

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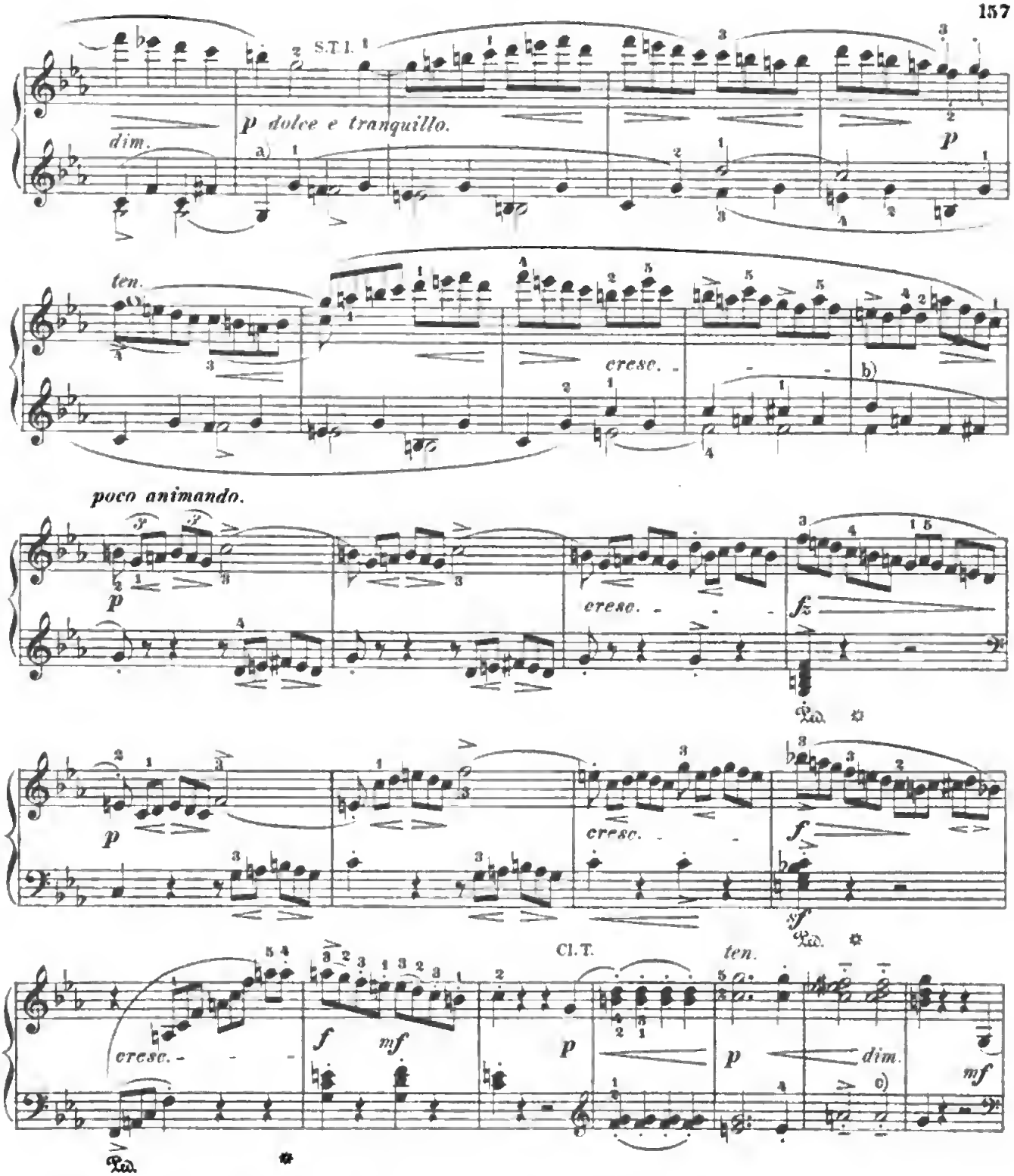

a) The second subject must be played more delicately and quietly here than at its first entrance in E♭ major.
b) A collision of the two parts on D♯ must be avoided by anticipating the right hand by an arpeggio in the left, lifting the left-hand thumb instantly after the stroke; thus:
c) The second note in the bass might, in conformity with the parallel passages in the first division, be A♭.

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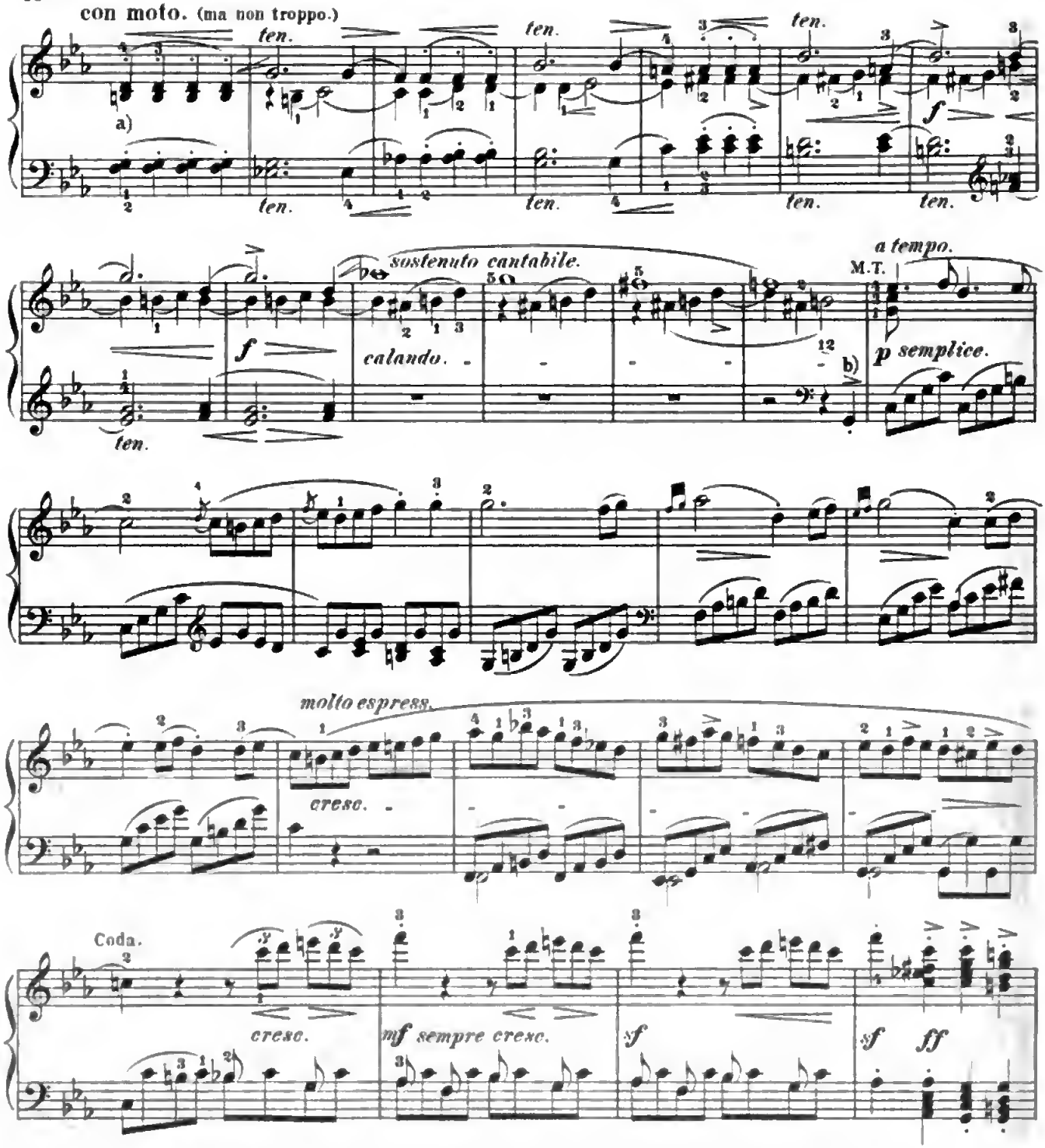
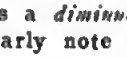


a) These next 13 measnres shonld be played with considerable freedom as regards tempo, and with a decided independent stress on the lower part in the left hand. Special attention shonld be paid to the composer's directions concerning both the shading of meas. 6-7 and 8-9, and their phrasing, which is not in one-measure rhythm (as the motive at the first glance apparently invites), but in two-measure rhythm. In proportion to the greater or lesser degree of passion put forth by the player before the *calando,* this latter is to be conceived as a *diminuendo* and *ritardando*. Excess in either direction is, of course, reprehensible.

b) Particularly note the *Auftakt* (fractional initial measure) in the bass, here representing the regular introduction  . By playing the theme wholly without shading on its fourth (and last) appearance, the close is well prepared and led up to.

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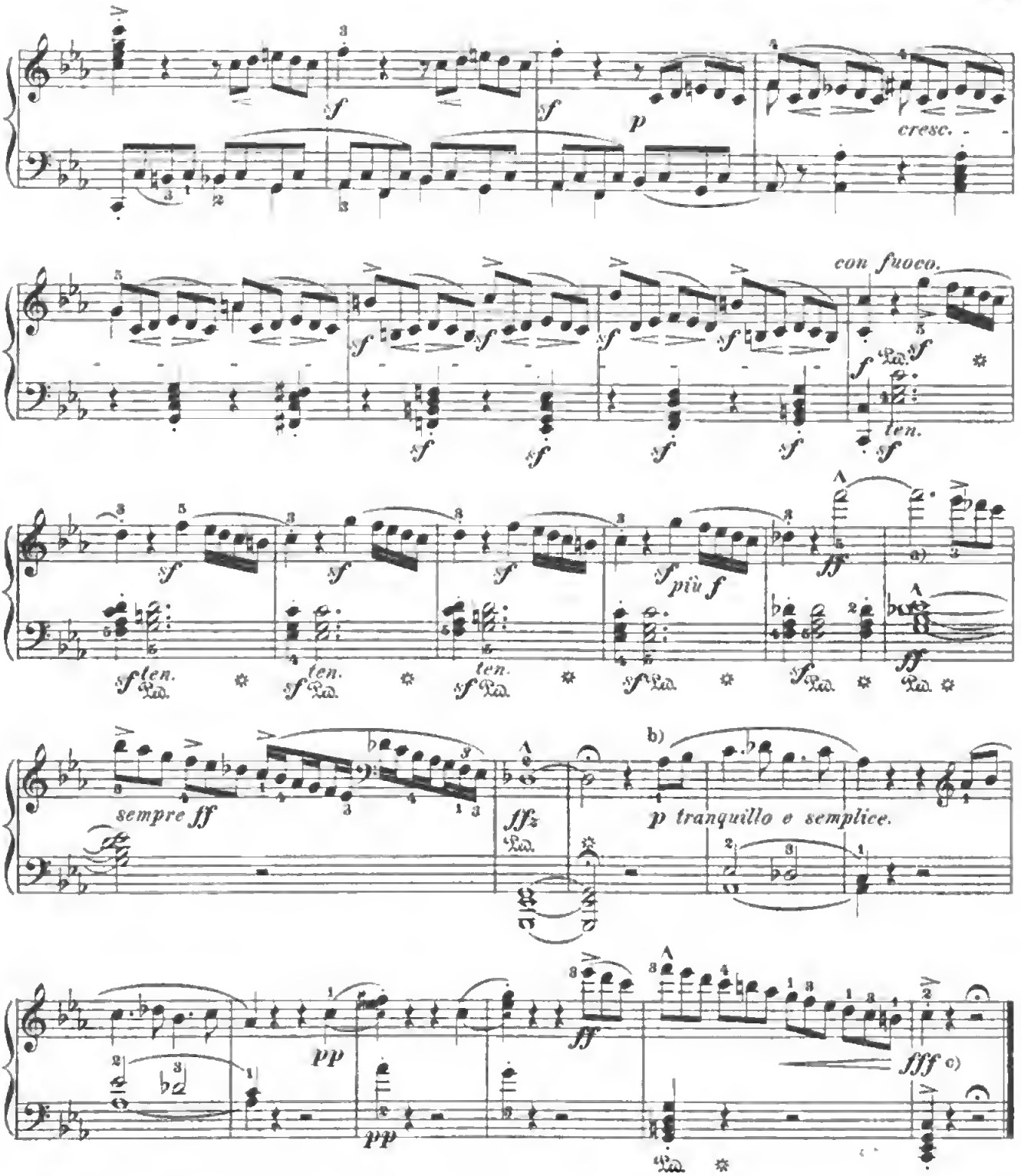

a) Moderate the tempo on commencing this measnre, in order that the ensuing run can be executed precisely according to the given divisions and without the least retardation. The following hold may be sustained very long—as long as the sonority of the piano permits.

b) A *ritardando* in this epilogue would be in bad taste; the tempo mnst be strictly sustained to the close.

c) The *fff* is fonnd in all the old Editions,—almost the sole instance where this superlative, surely as frequently intended as rarely nsed is employed by the Master. Hence follows the necessity of an unusually powerful *crescendo* in the preceding run.

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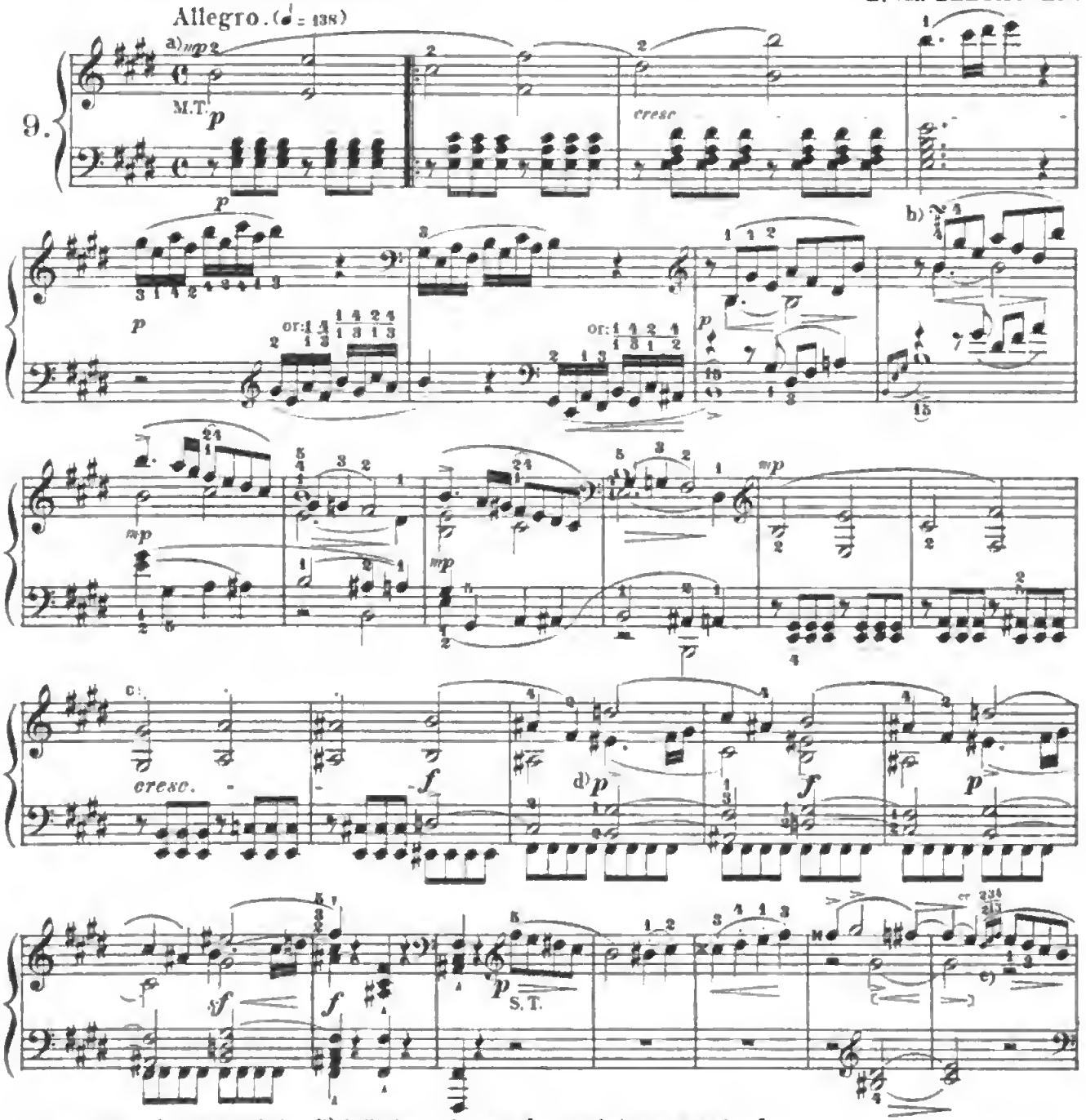
SONATA.

To Baroness von BRAUN.

Op. 14, No 1.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) *mp* (*mezzo piano*, somewhat soft) indicates a degree of power between *p* and *mf*.

b)

c) To be held a full quarter-note.

d) Emphasize the *forte* and *piano* sharply, and accent the first notes of the *piano* only gently.

e) This appoggiatura is to be executed within the duration of the second quarter-note, so that the E of the 3d quarter-note falls exactly on the 3d beat:

11612

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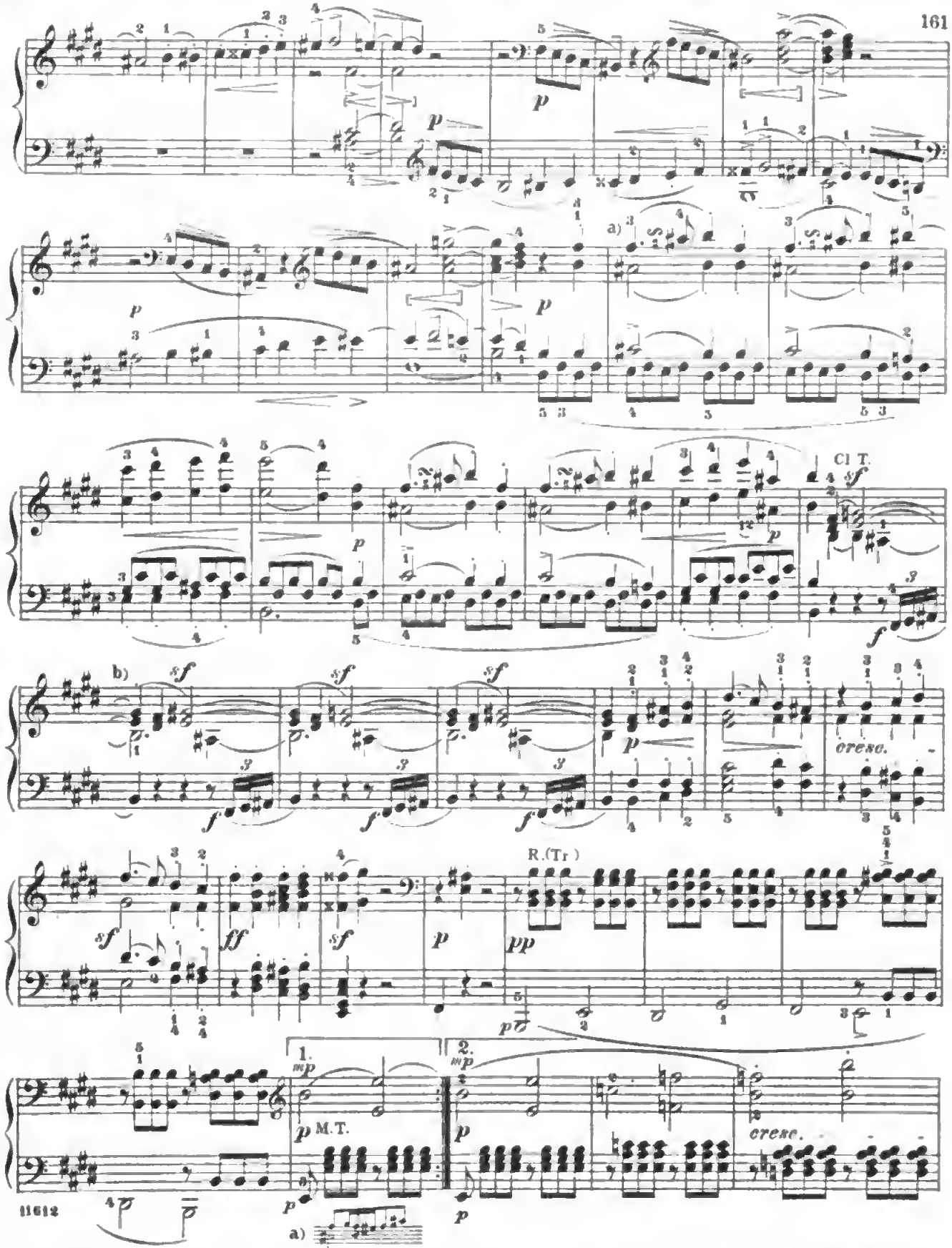

b) The slurs over the soprano, both here and in the parallel passage further on, are undoubtedly set wrongly, and ought to connect only the second quarter-note with the following half-note; hence a fresh attack is to be made with F♯ and D♯ in the two highest parts (as with A♯ in the third part), which we have indicated by the dot under the slur and over the first quarter-note.

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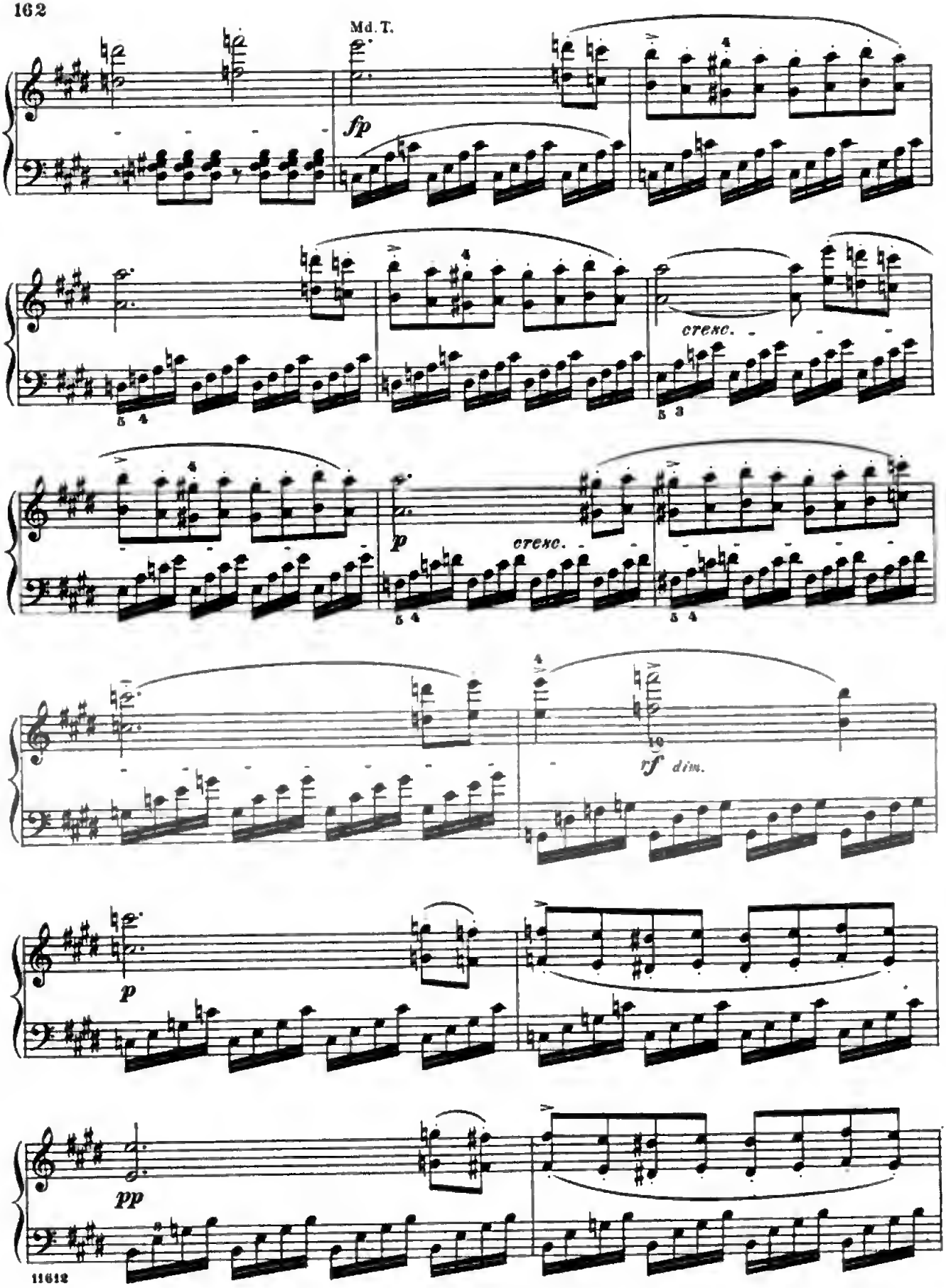

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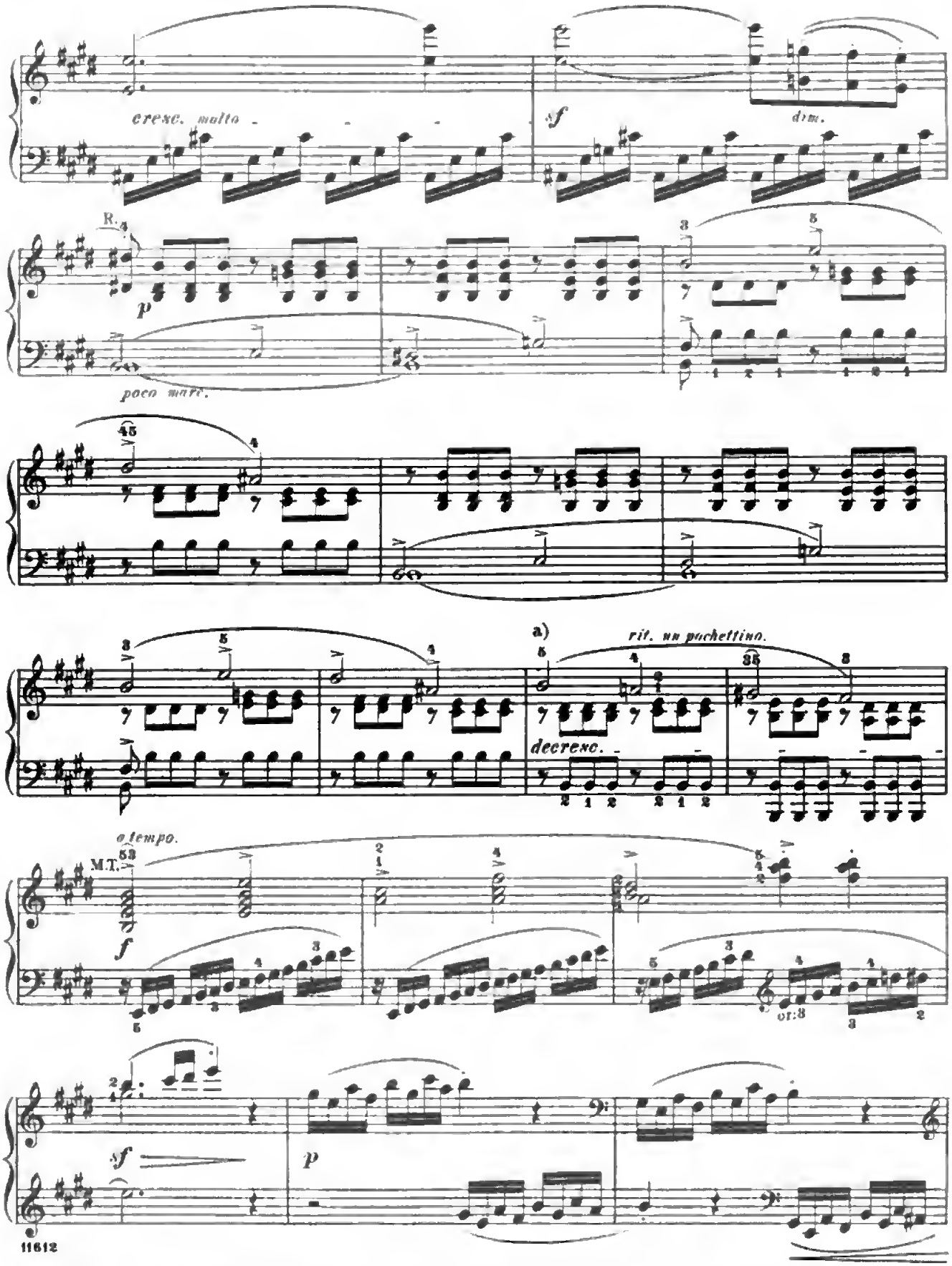

11612

a) In this *decrescendo,* too, the highest part should predominate slightly over the accompanying notes.

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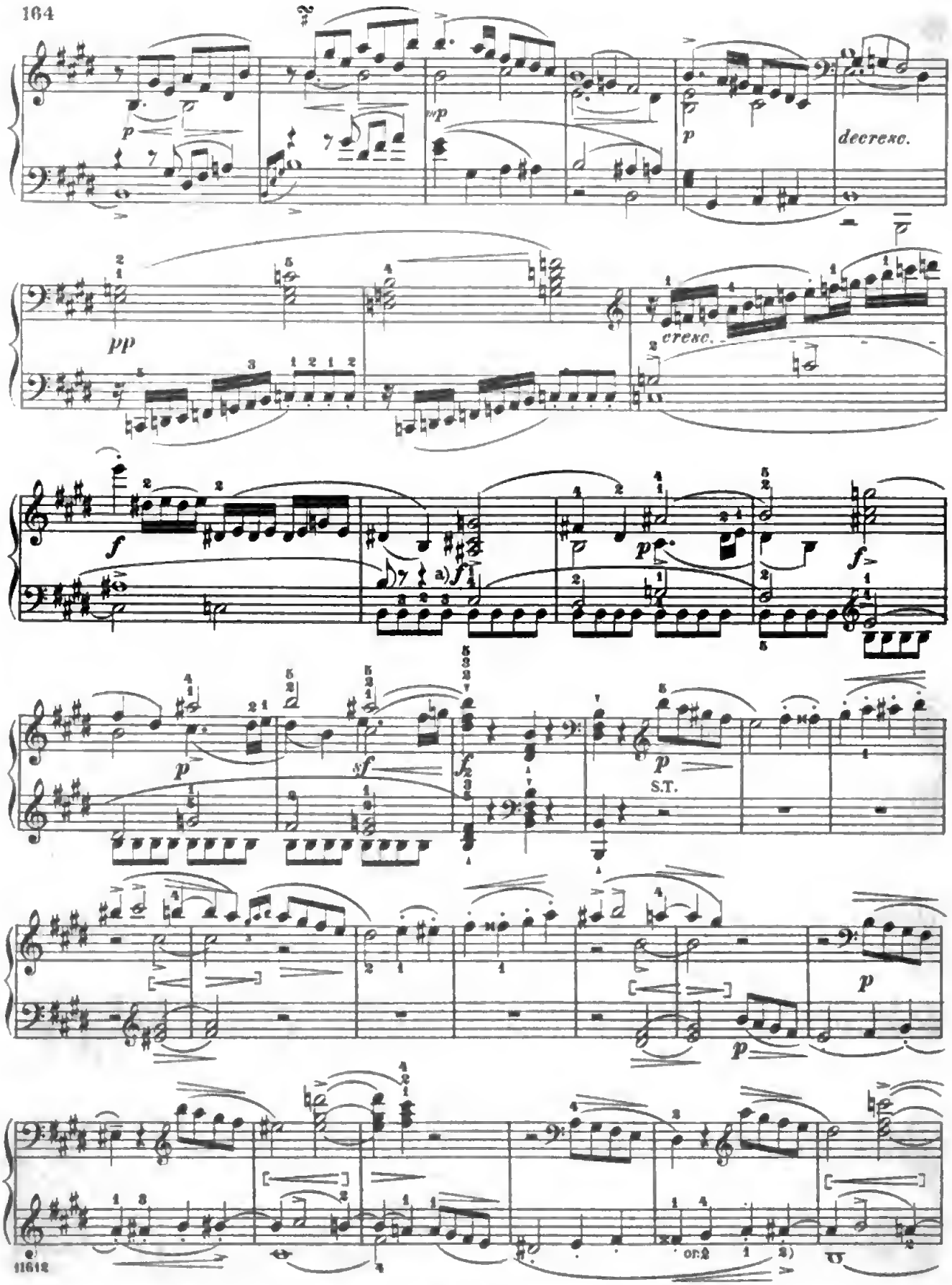

a) This tenor part should be so distinctly brought out, as to betoken its derivation from the principal motive.

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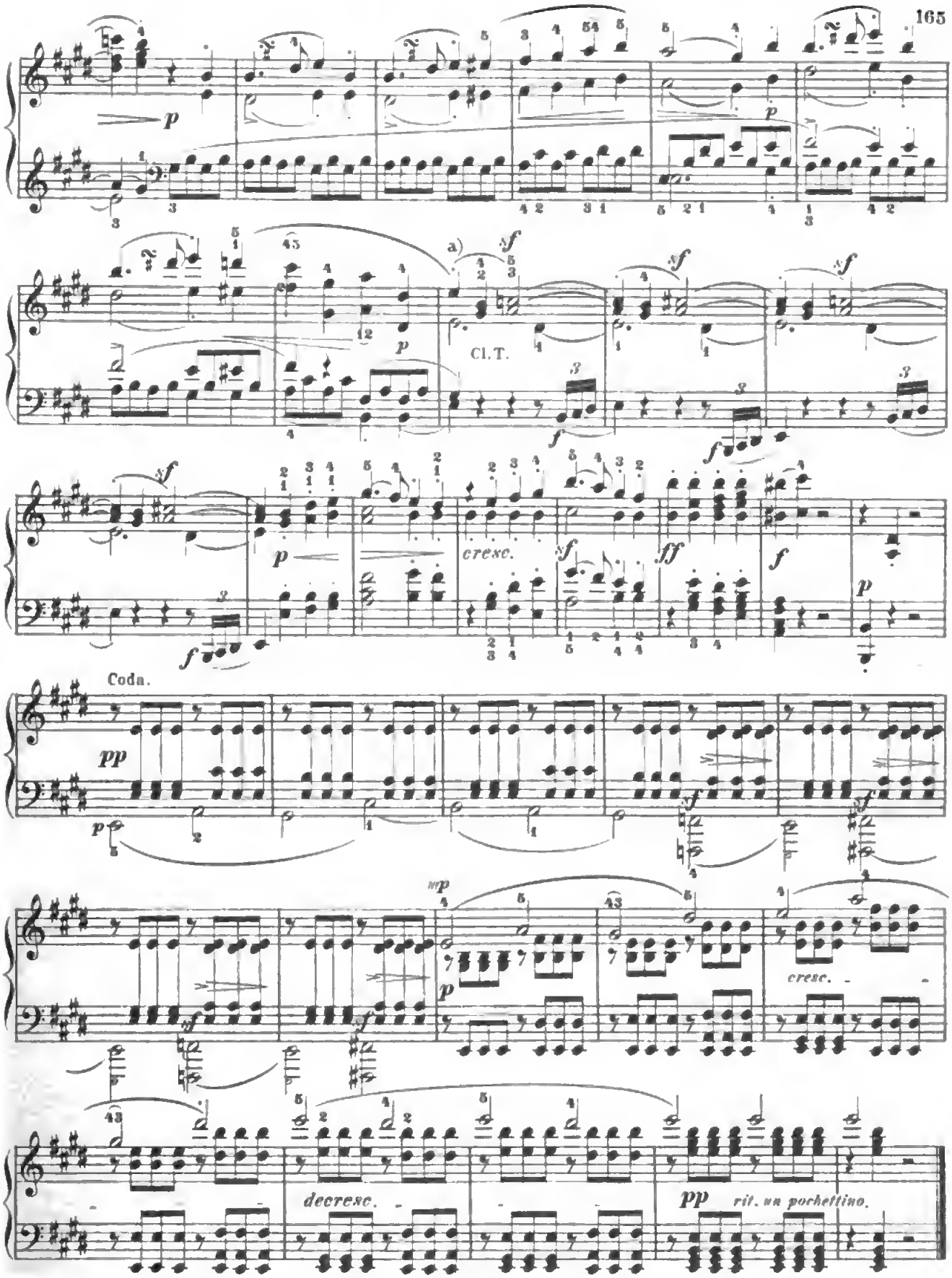

a) See Footnote b) on Second Page.

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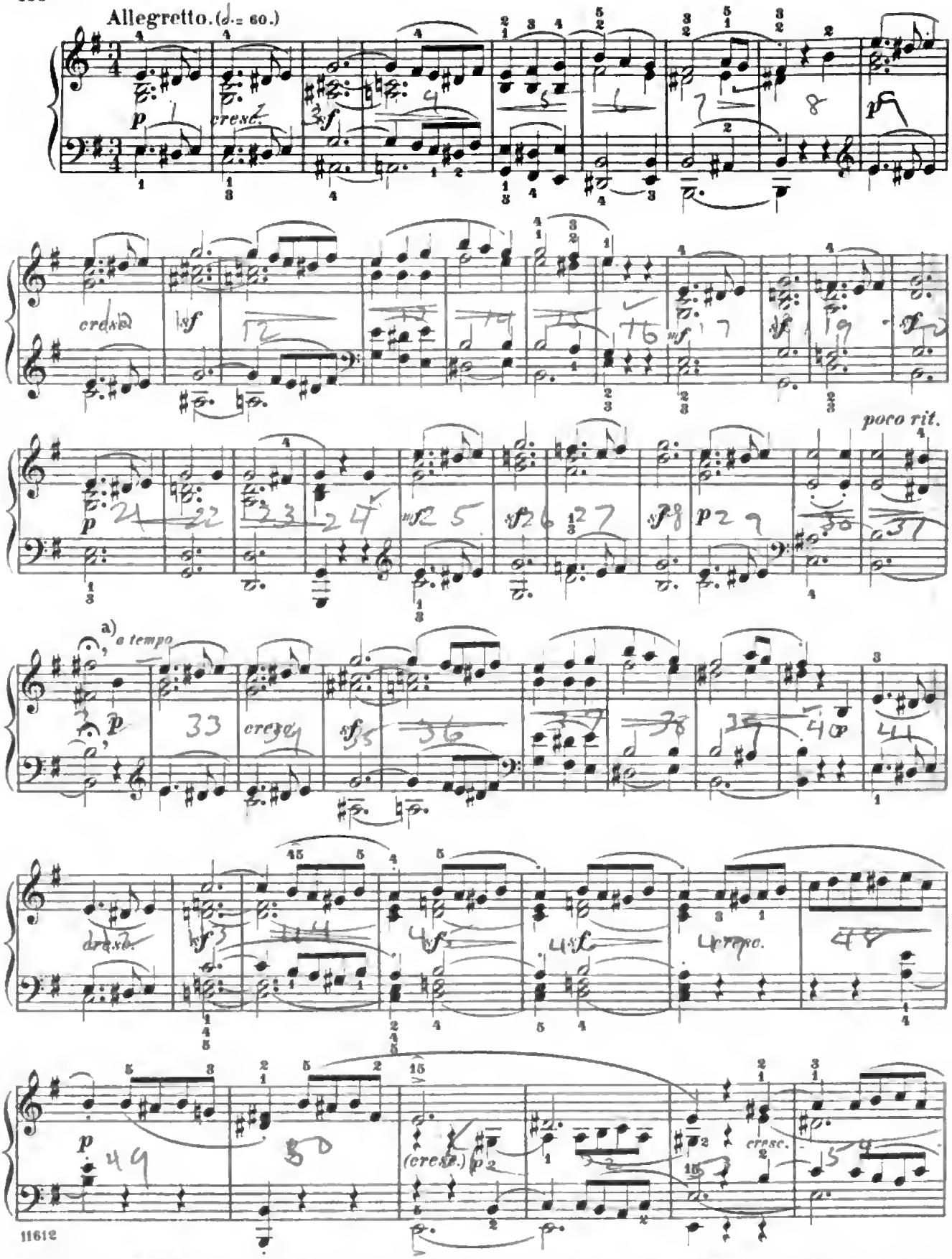

a) By a comma we indicate rhythmical divisions or groups, which the player must make perceptible, although they are not indicated in the composition by means of rests.

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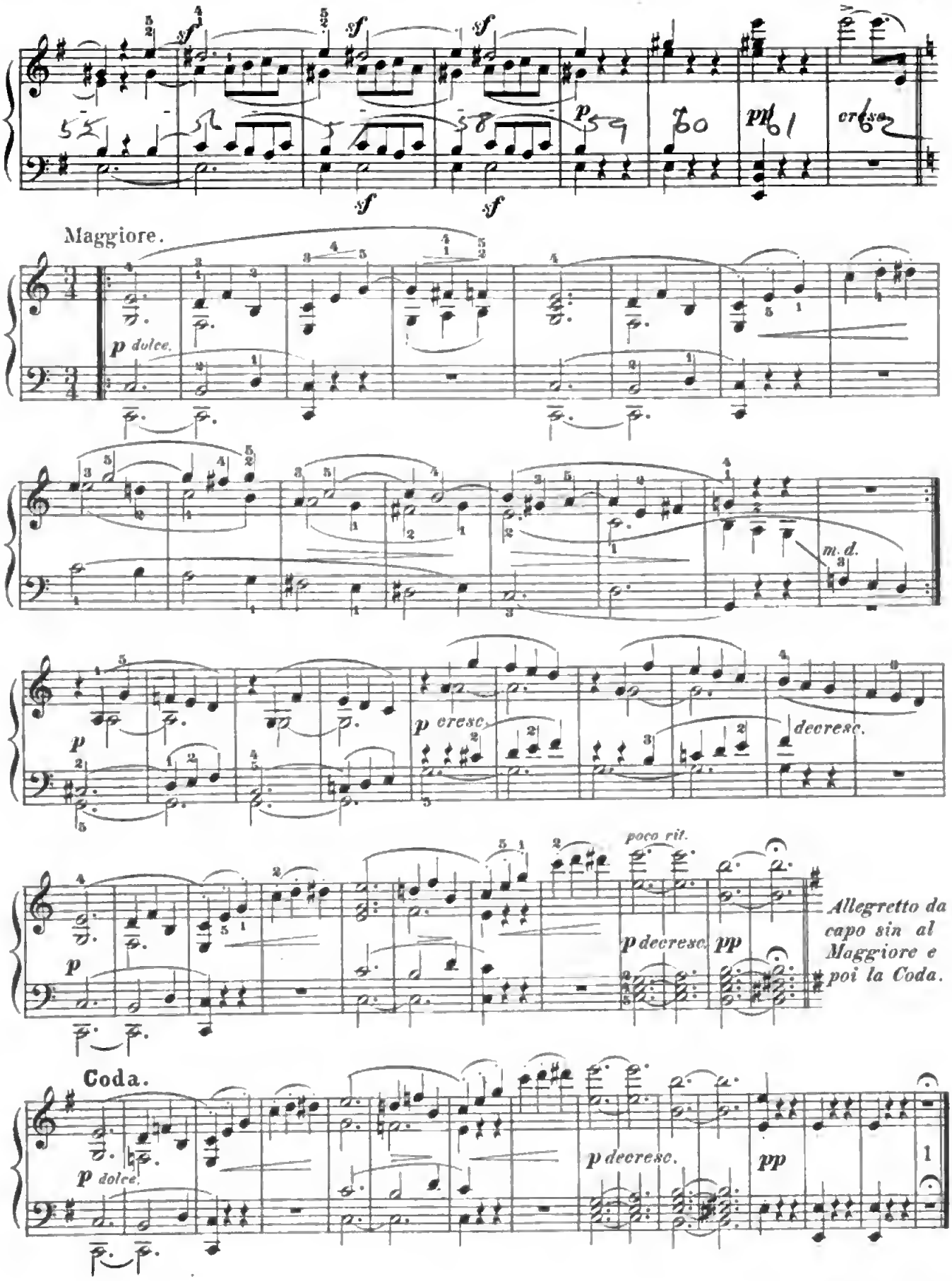
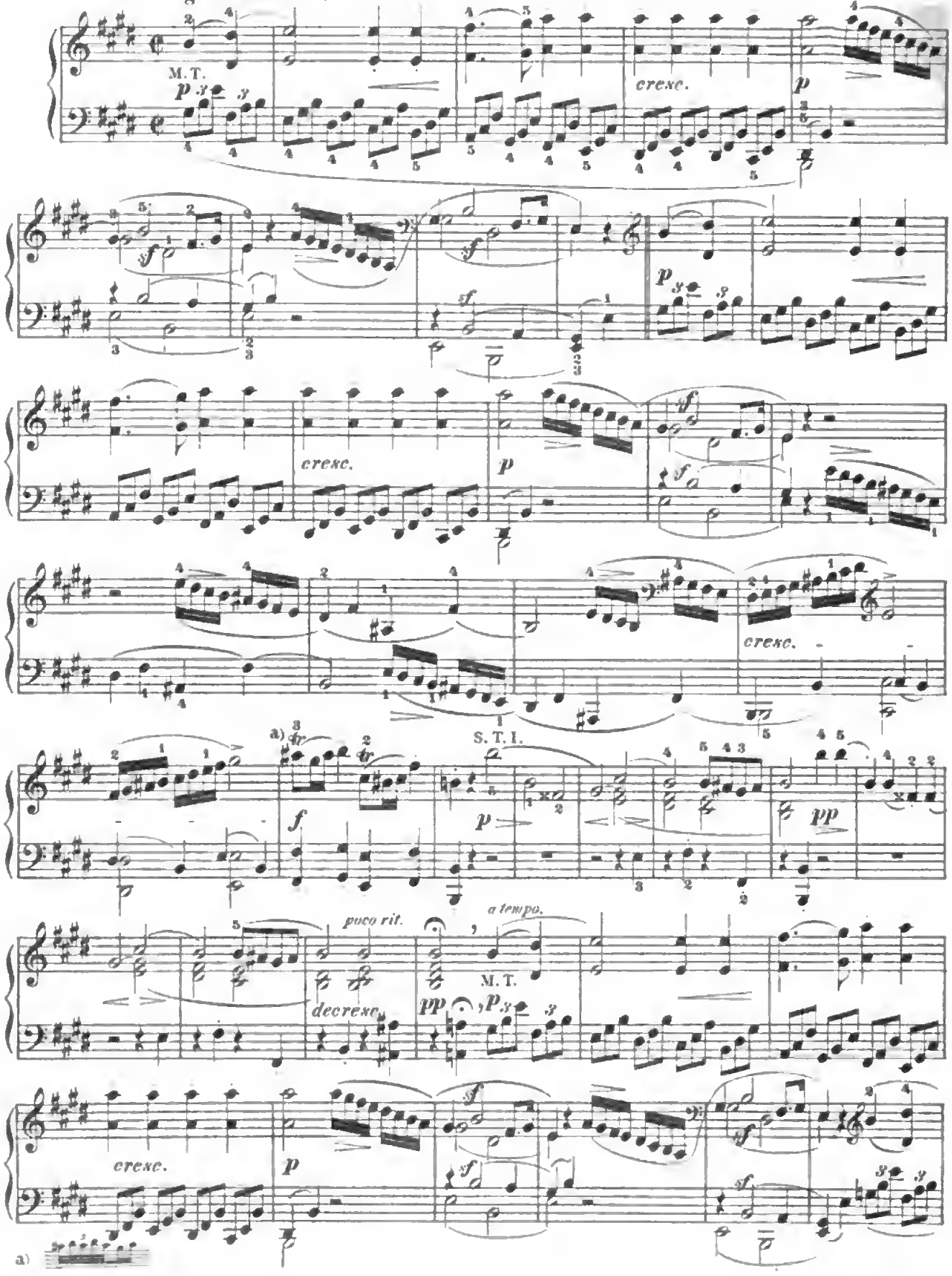

Maggiore.
p dolce.
m. d.
p cresc.
decresc.
poco rit.
p decresc.
pp
Allegretto da capo sin al Maggiore e poi la Coda.
Coda.
p dolce.
p decresc.
pp

Rondo.

Allegro commodo. (♩ = 76)



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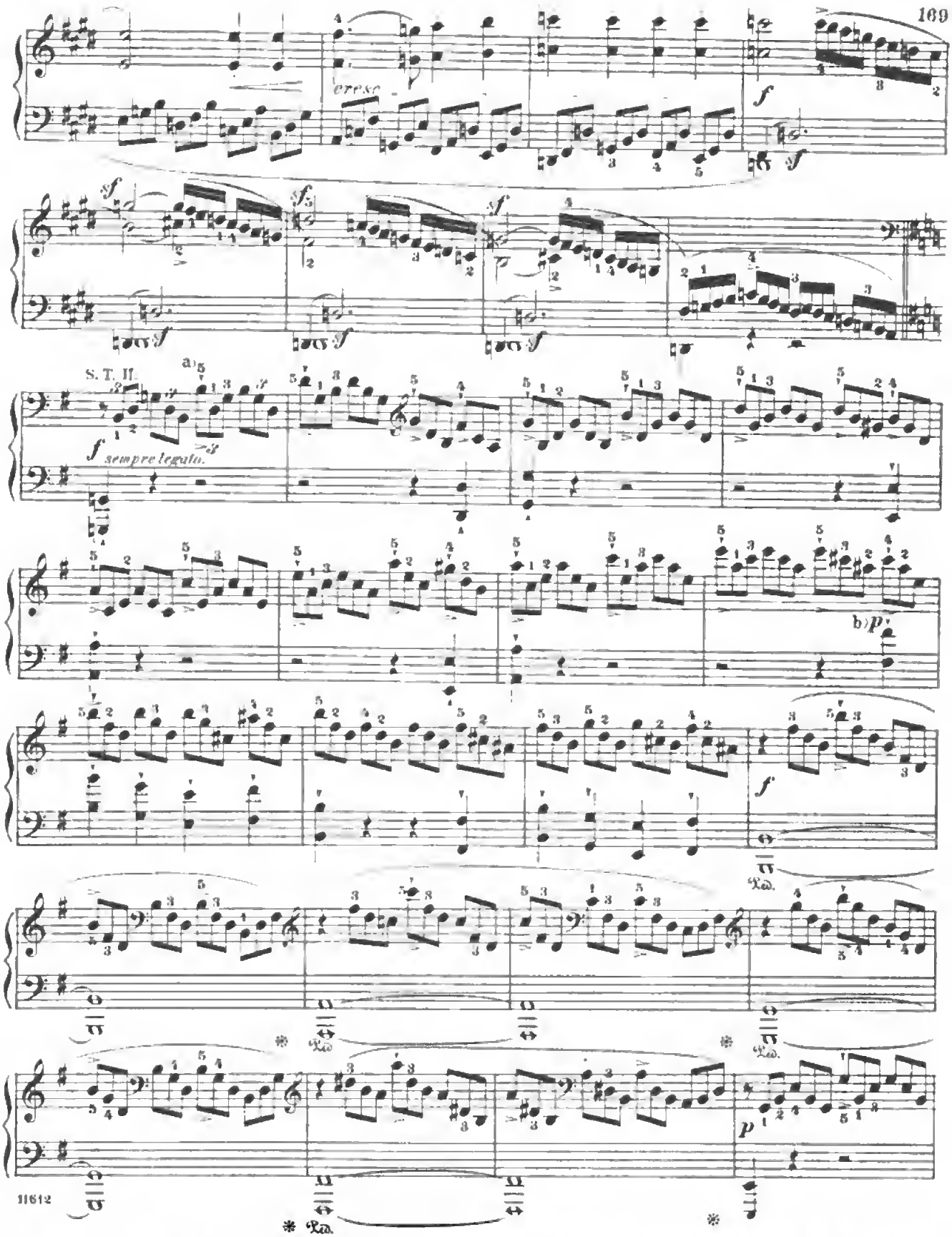

a) The *staccato*-mark over the first note of each triplet signifies, as often happens in Beethoven (and in earlier times still more commonly), not a *staccato*, but a stronger accentuation of the respective notes.

b) Carefully observe this abrupt *piano*.

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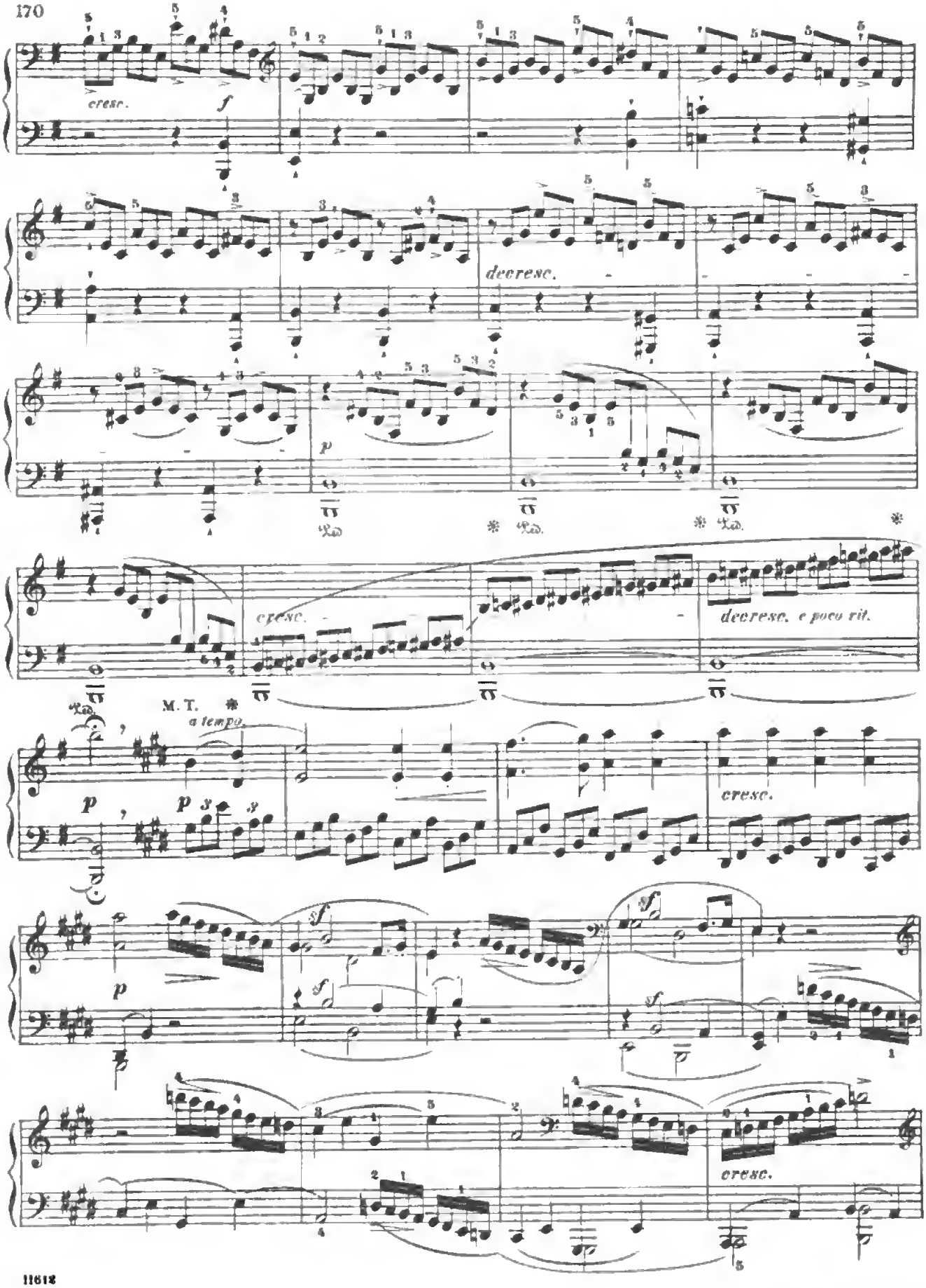

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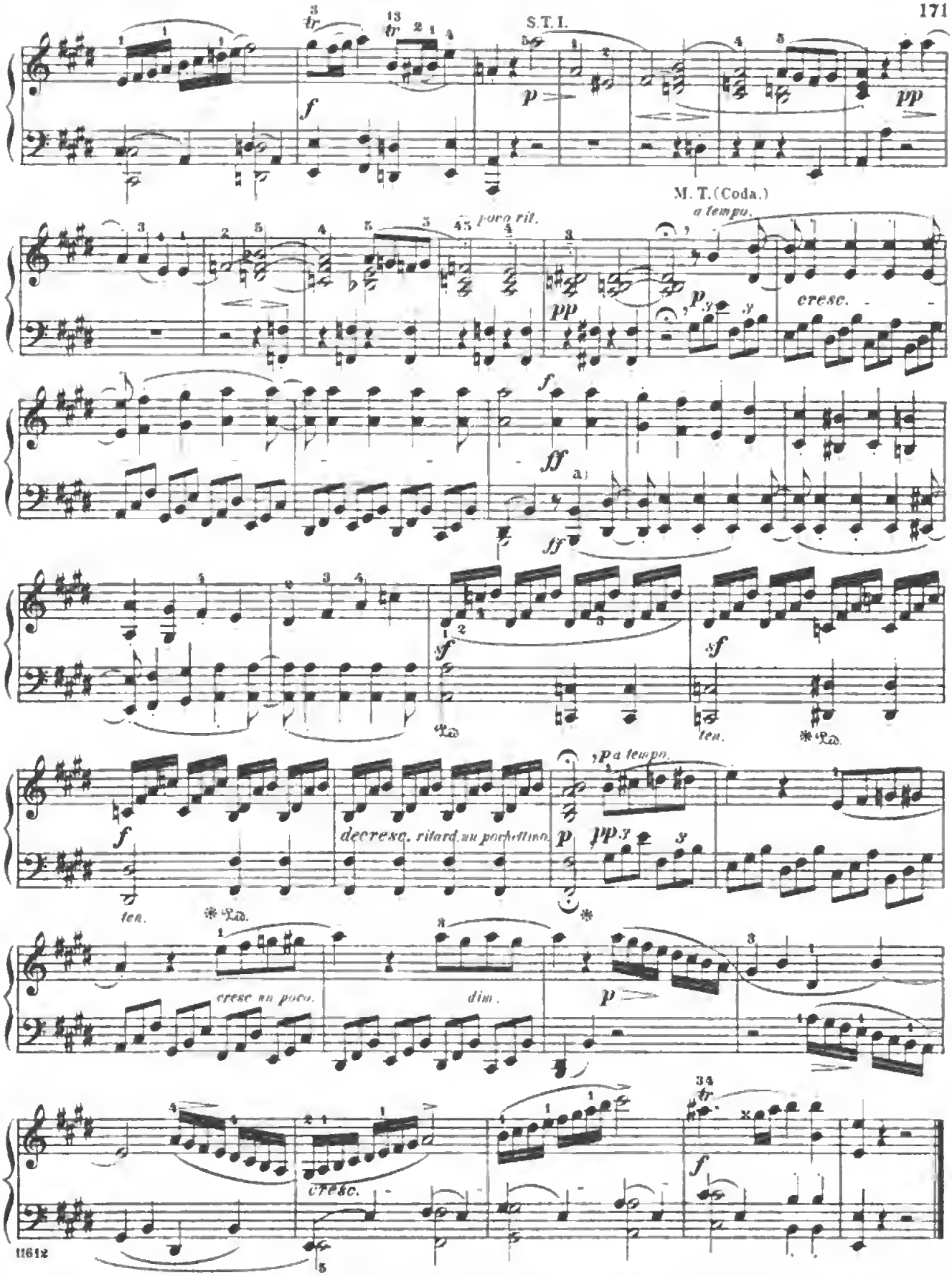

11612

a) The bass, which here takes up the principal motive (in the variant appearing immediately before in the right hand), should be played with peculiar stress.

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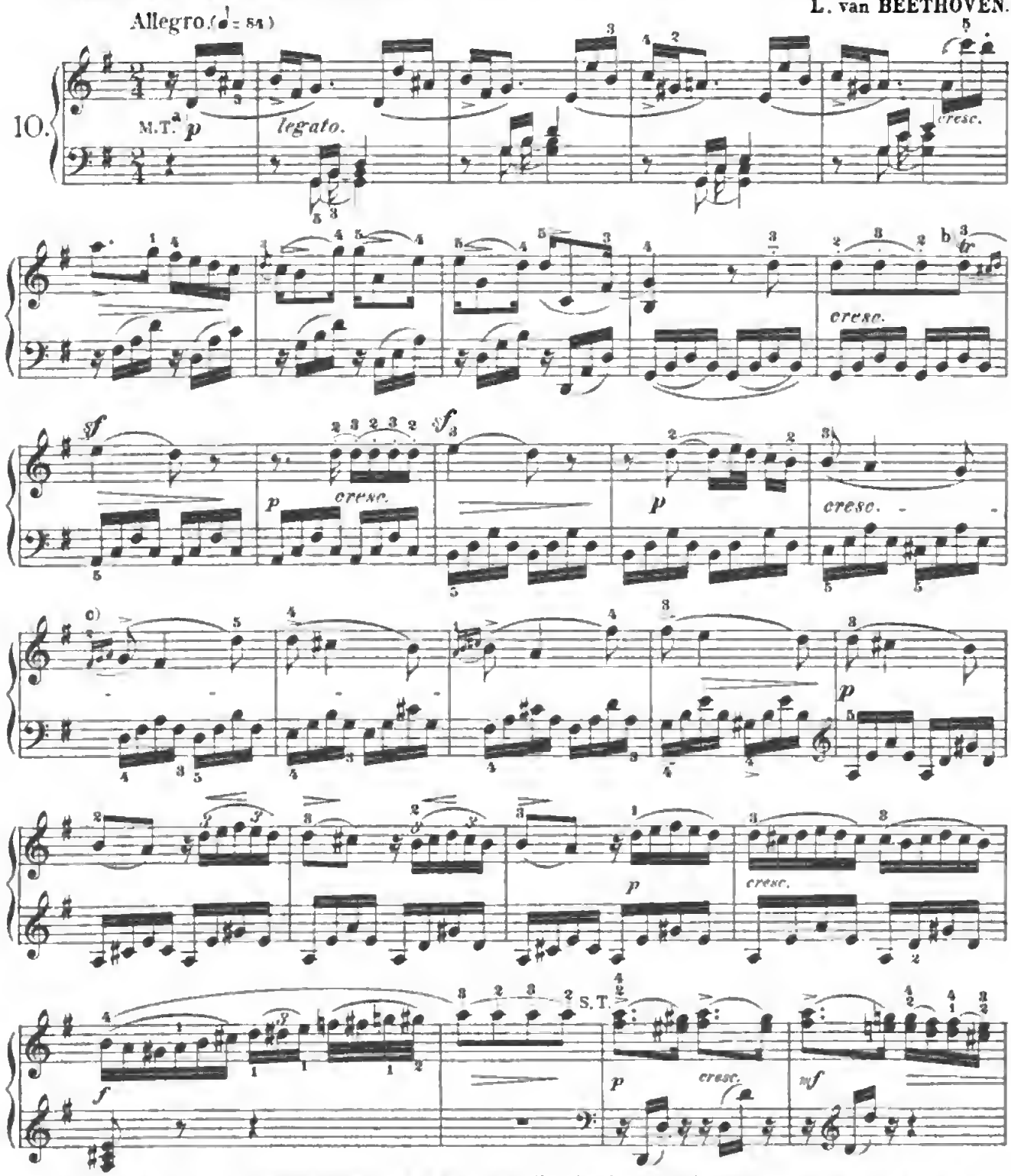
SONATA.

Op. 14, No 2.

To Baroness von BRAUN.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) Execute the entire figure delicately, but with such accentuation that its rhythmic position in the measure shall be distinctly defined.

b)

c)

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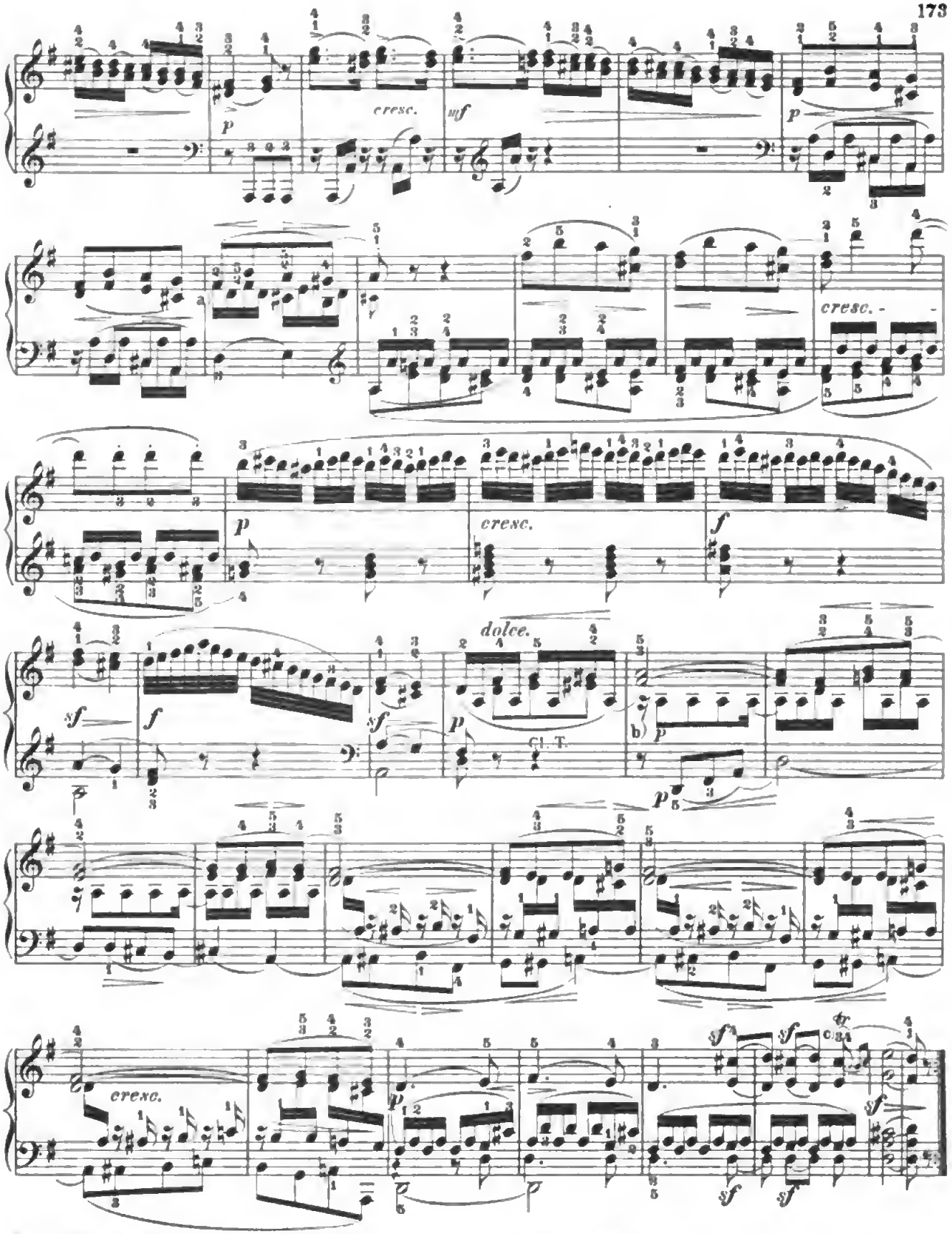
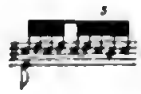


a) Properly subordinate the inner part.

b) Keep all these syncopated notes well subordinated. c)  easier: or thus:

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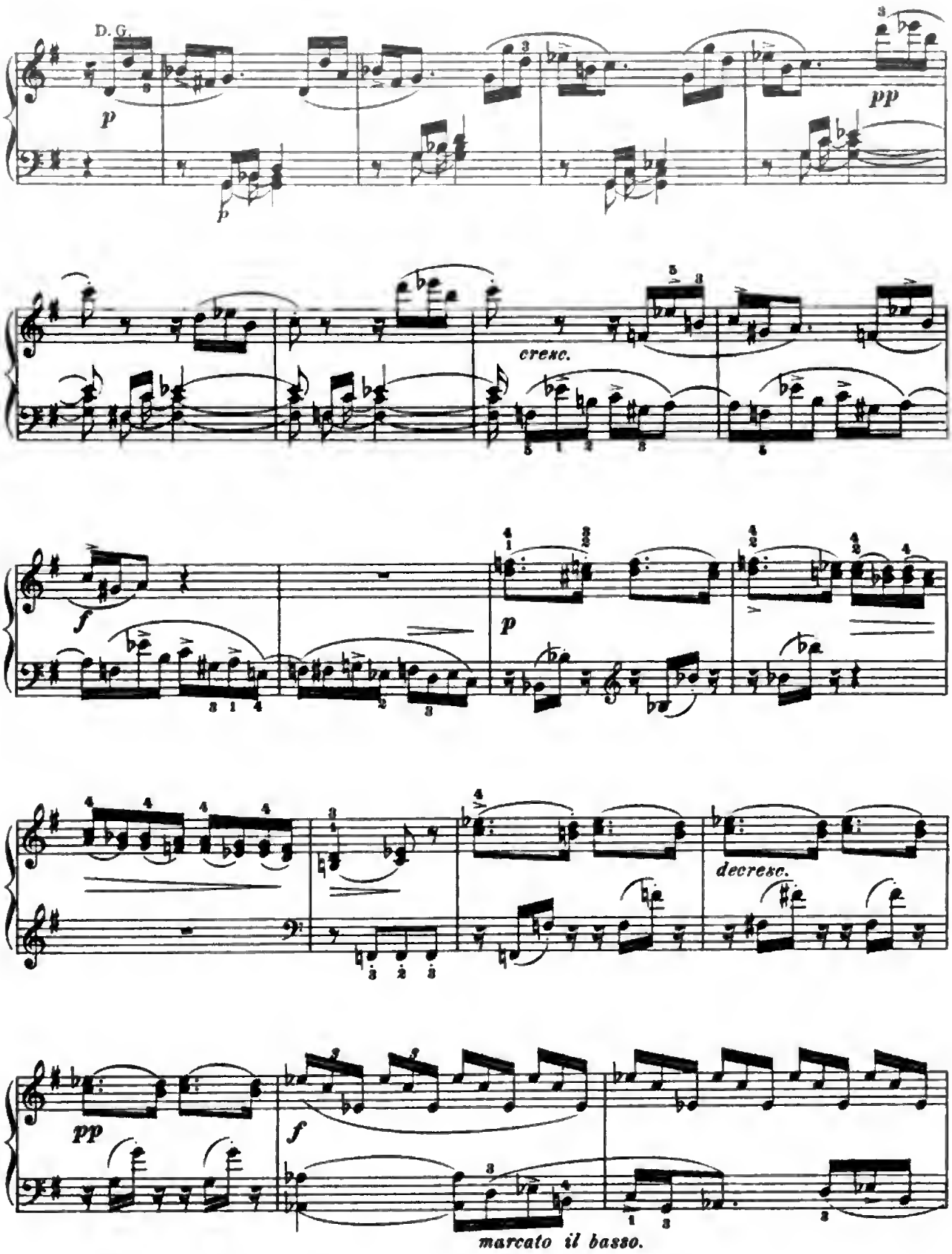

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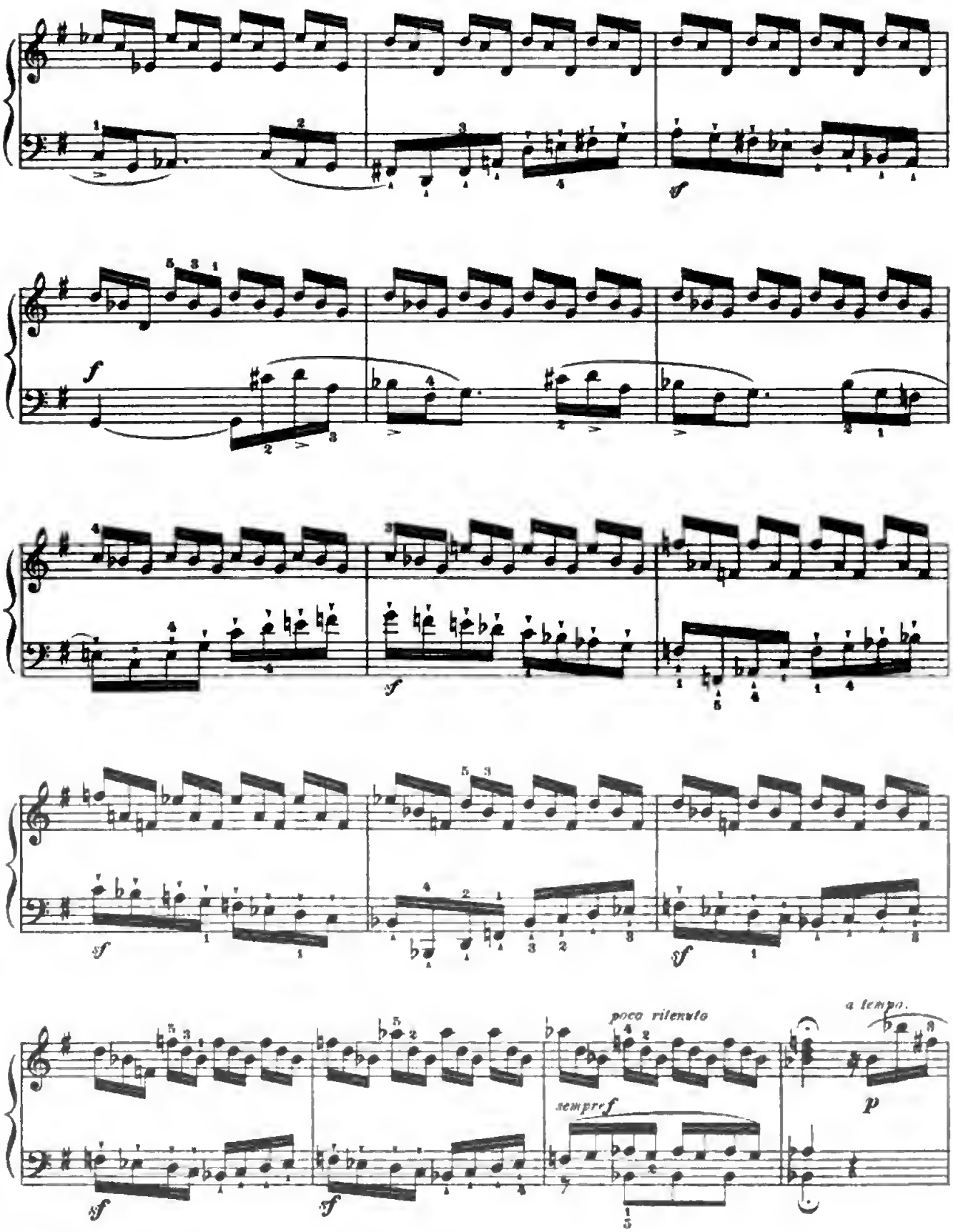

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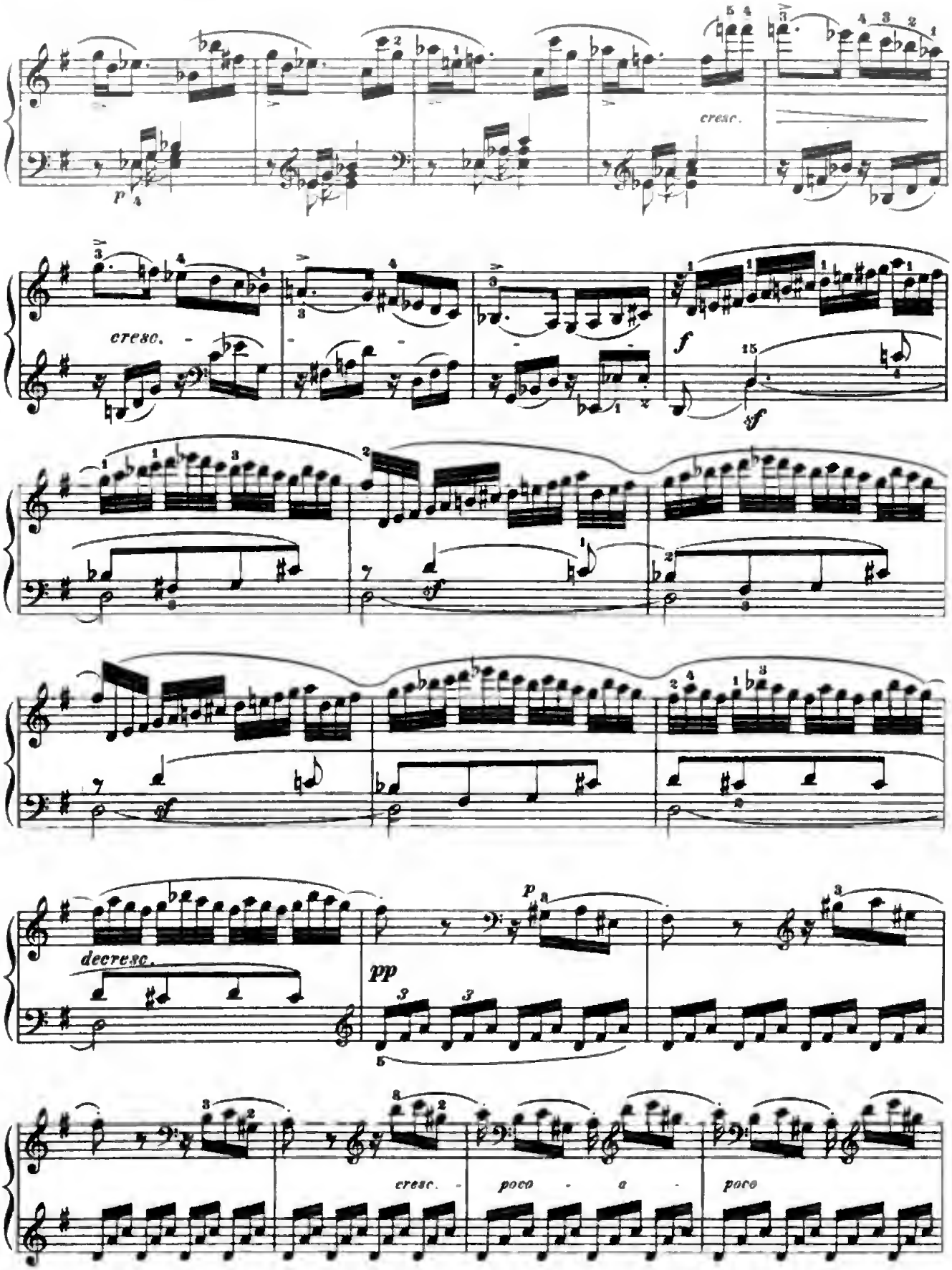

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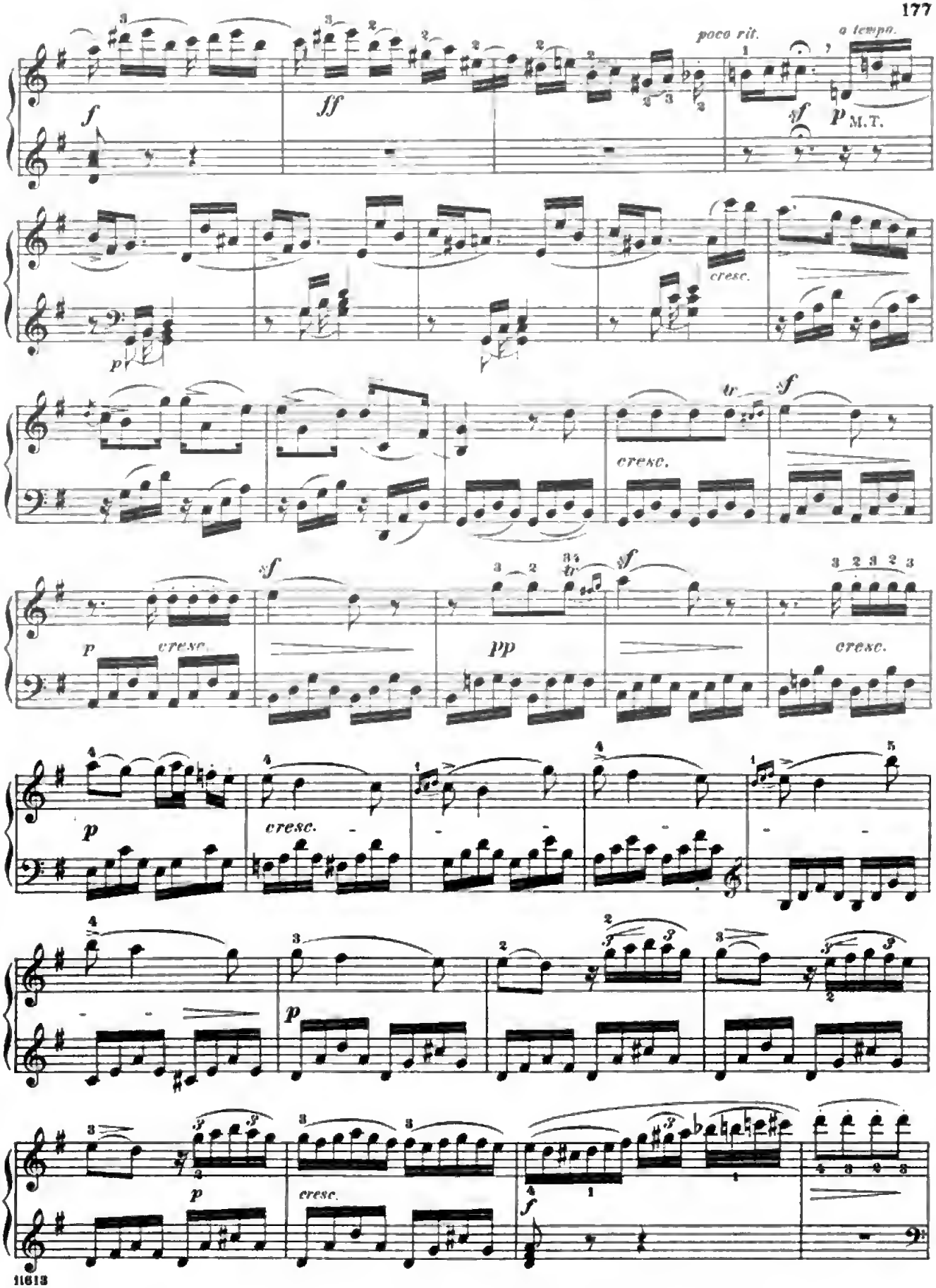

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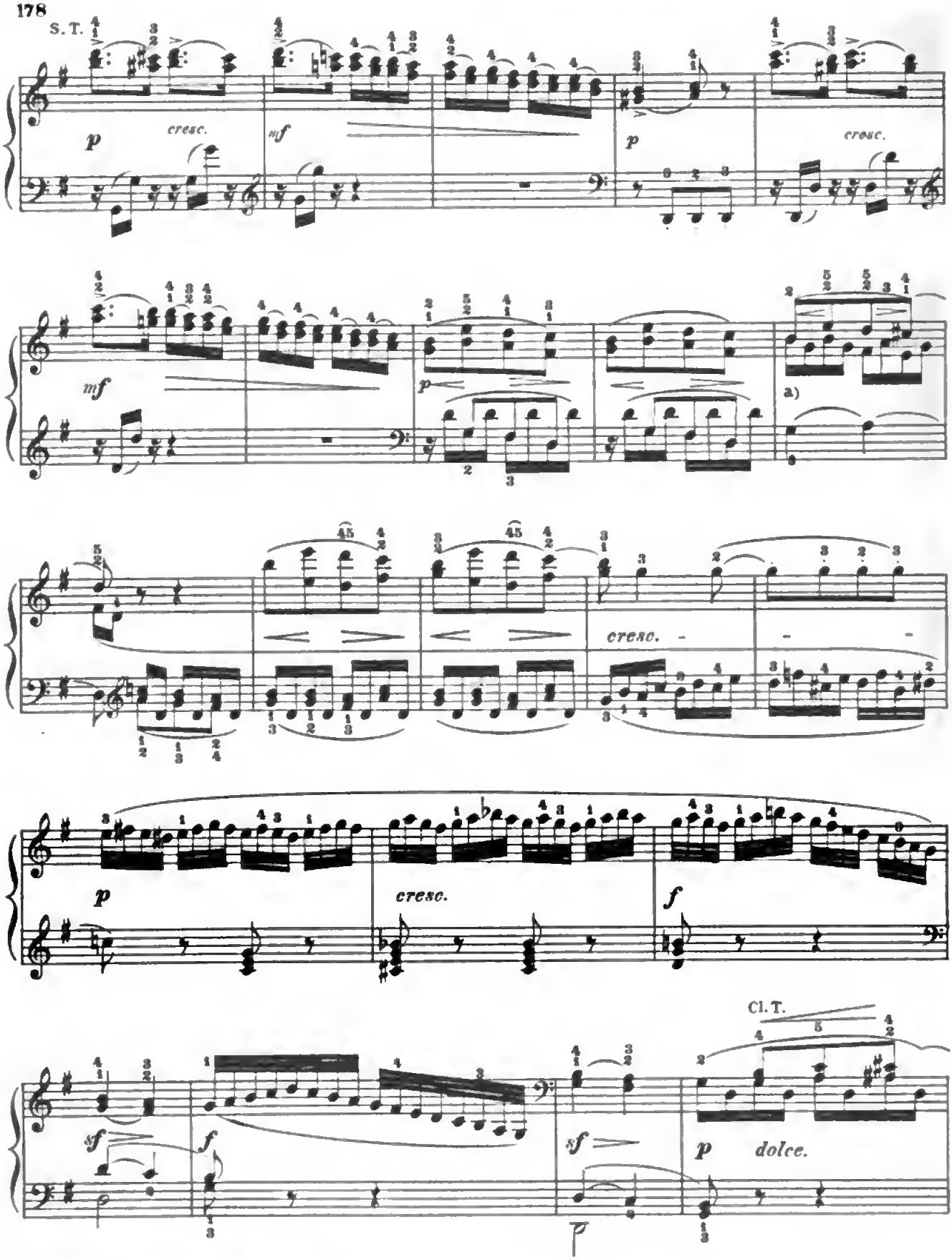

a) Properly subordinate inner part.

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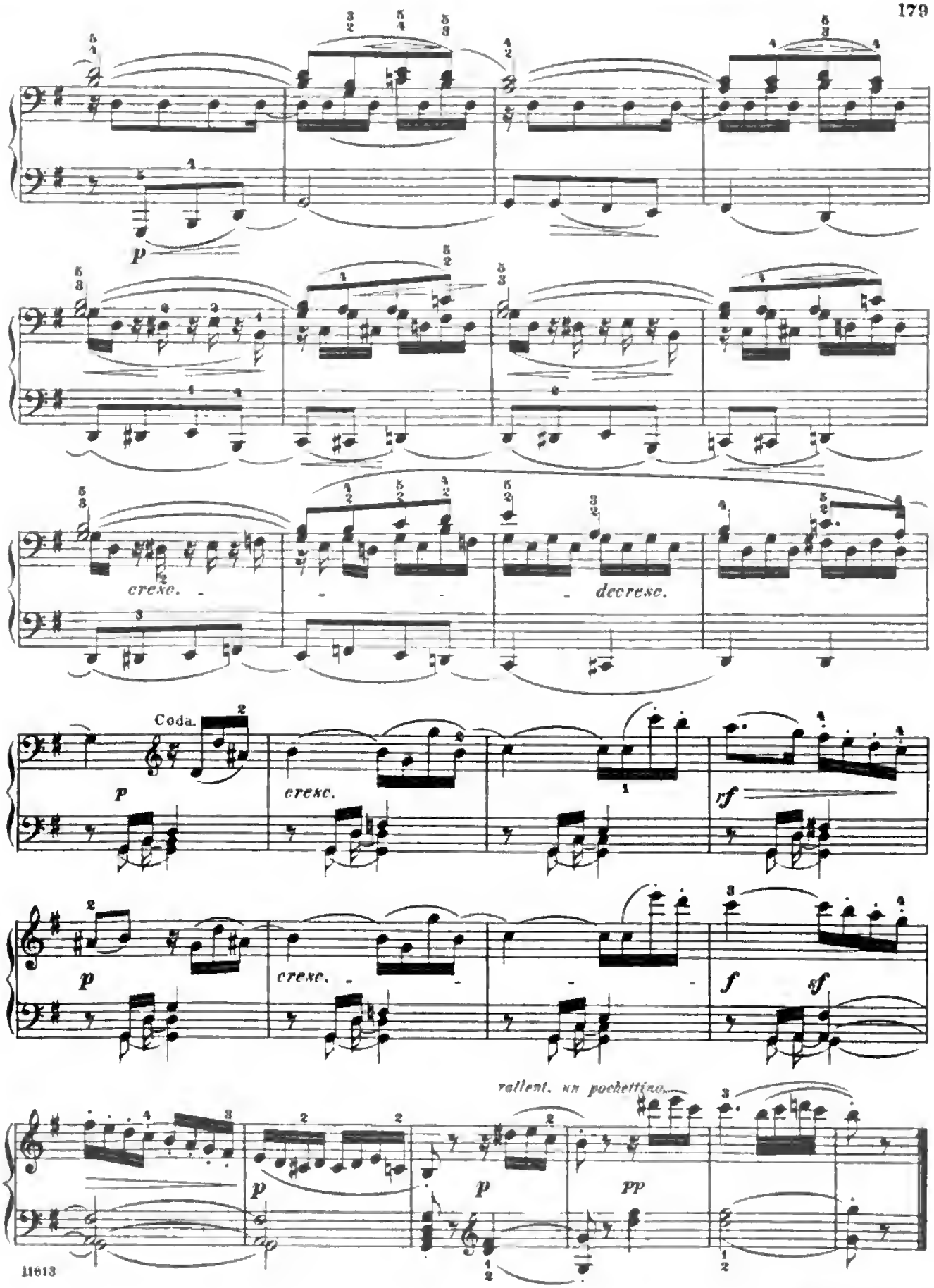

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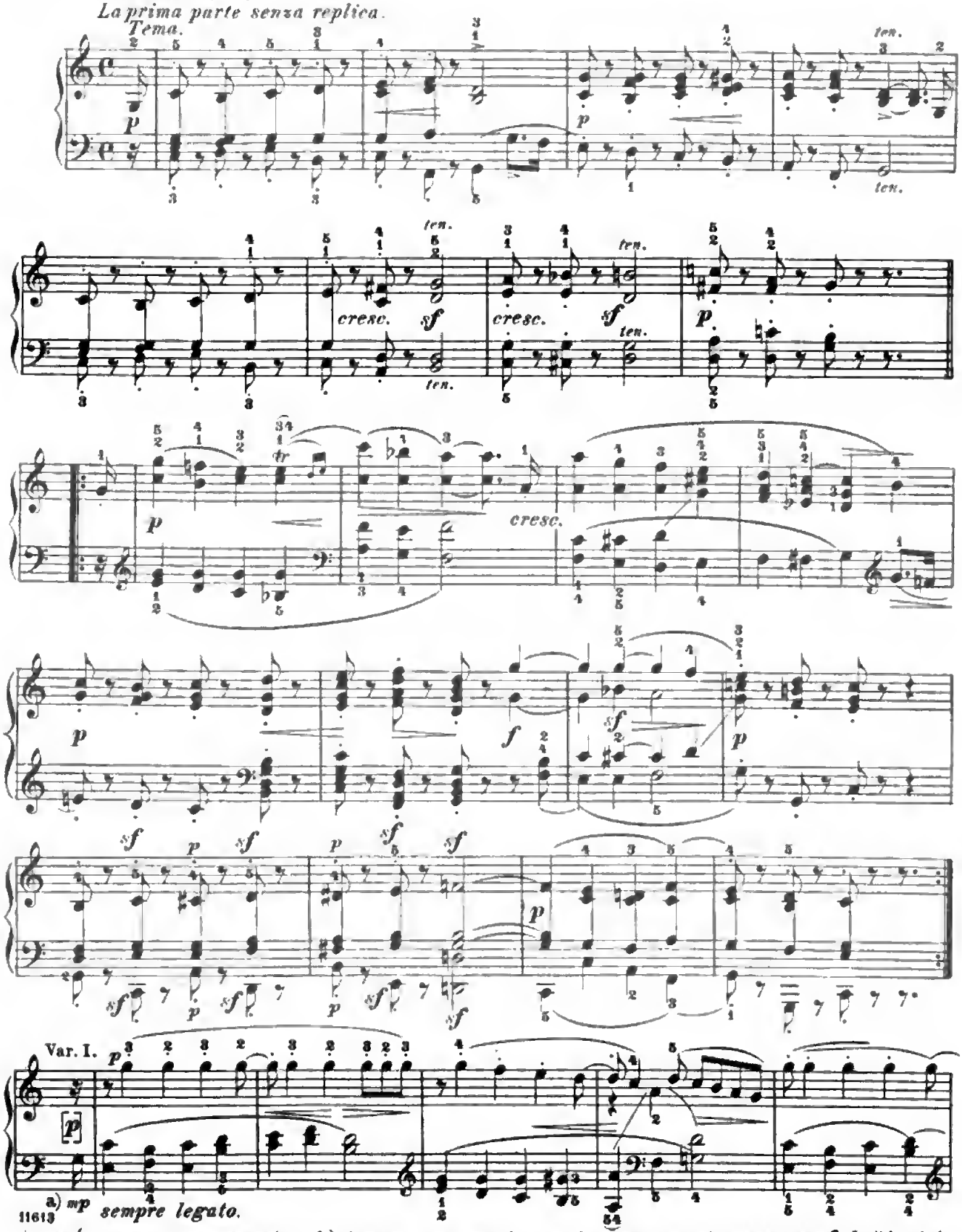
Andante. (♩ = 76.)

La prima parte senza replica.

Tema.



11613

a) ***mp*** (***mezzo piano***, moderately soft) denotes a degree of power intermediate between ***p*** and ***mf***. In this whole Variation (excepting the 4 closing measures) the principal melody, which lies in the inner part (in the higher inner part in the first measure after the repeat), must distinctly sound as such.

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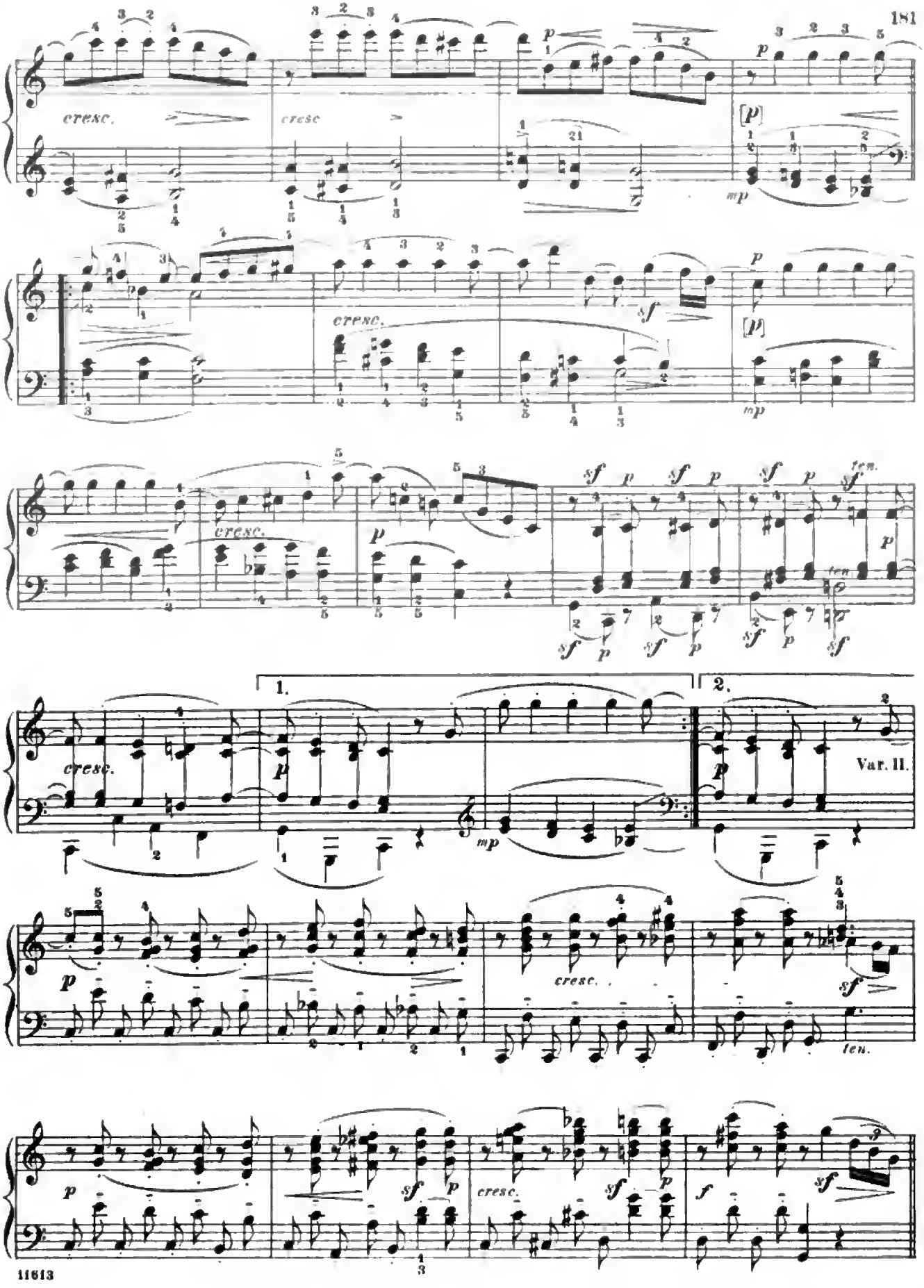

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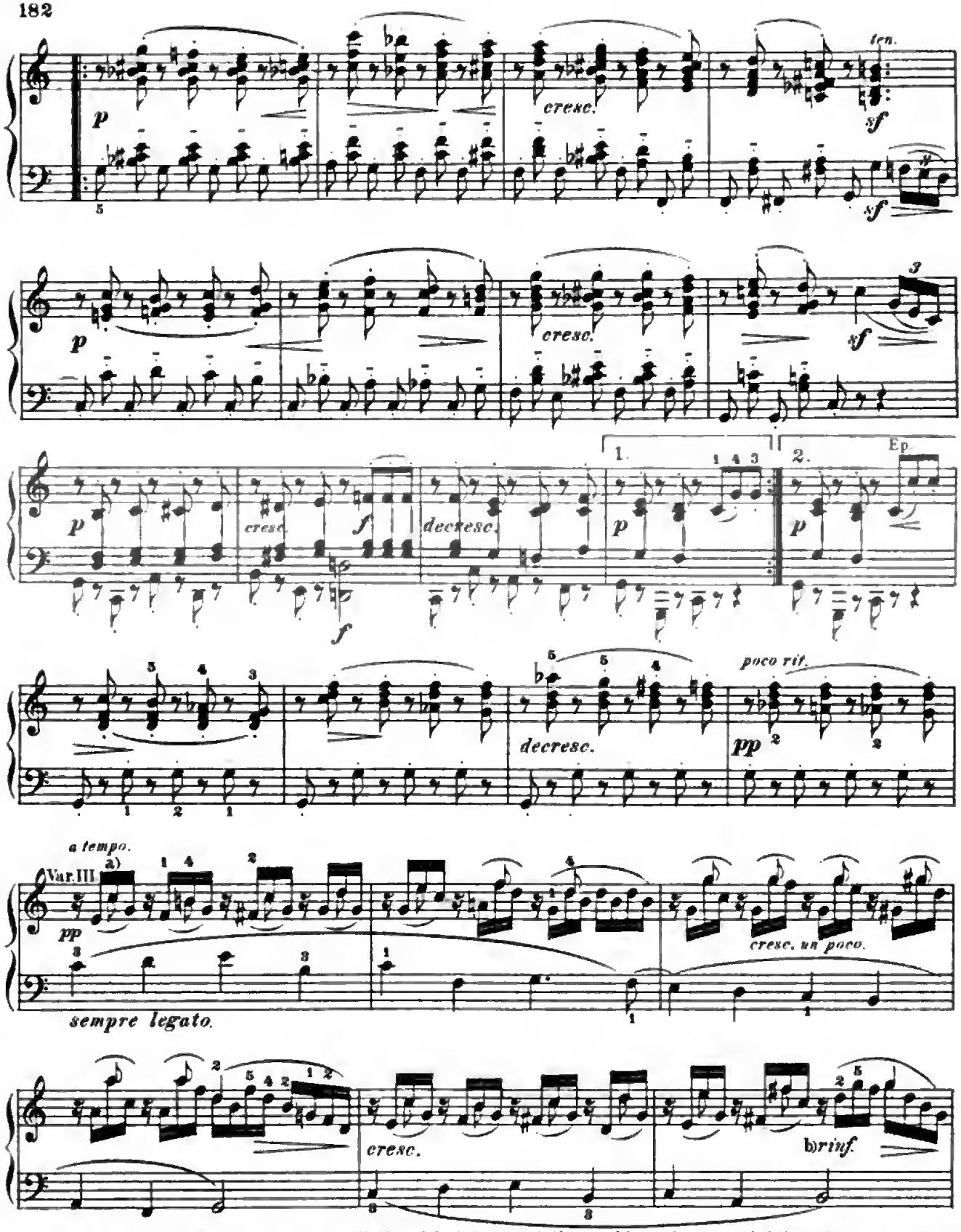

a) The melody-notes which we have distinguished by specially marking them as eighth-notes or quarter-notes, must not merely be held as such, but gently emphasized; the first and last notes, in each of these figures consisting of 3 16th-notes, must be most subordinated — even more so than the bass part.

b) *Rinforzando* signifies here, as is often the case, a stronger emphasis not only of a single note, but of a whole passage

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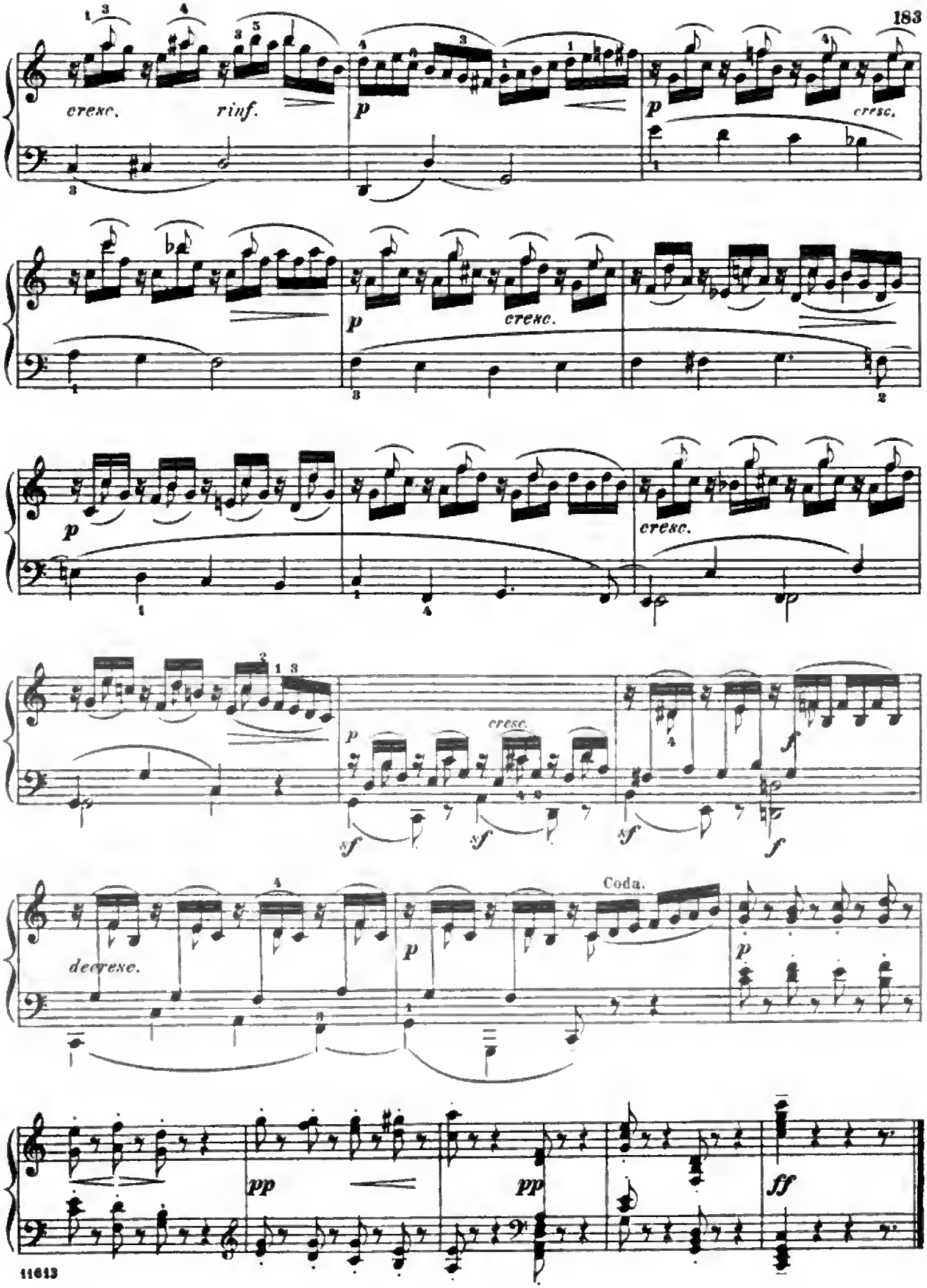

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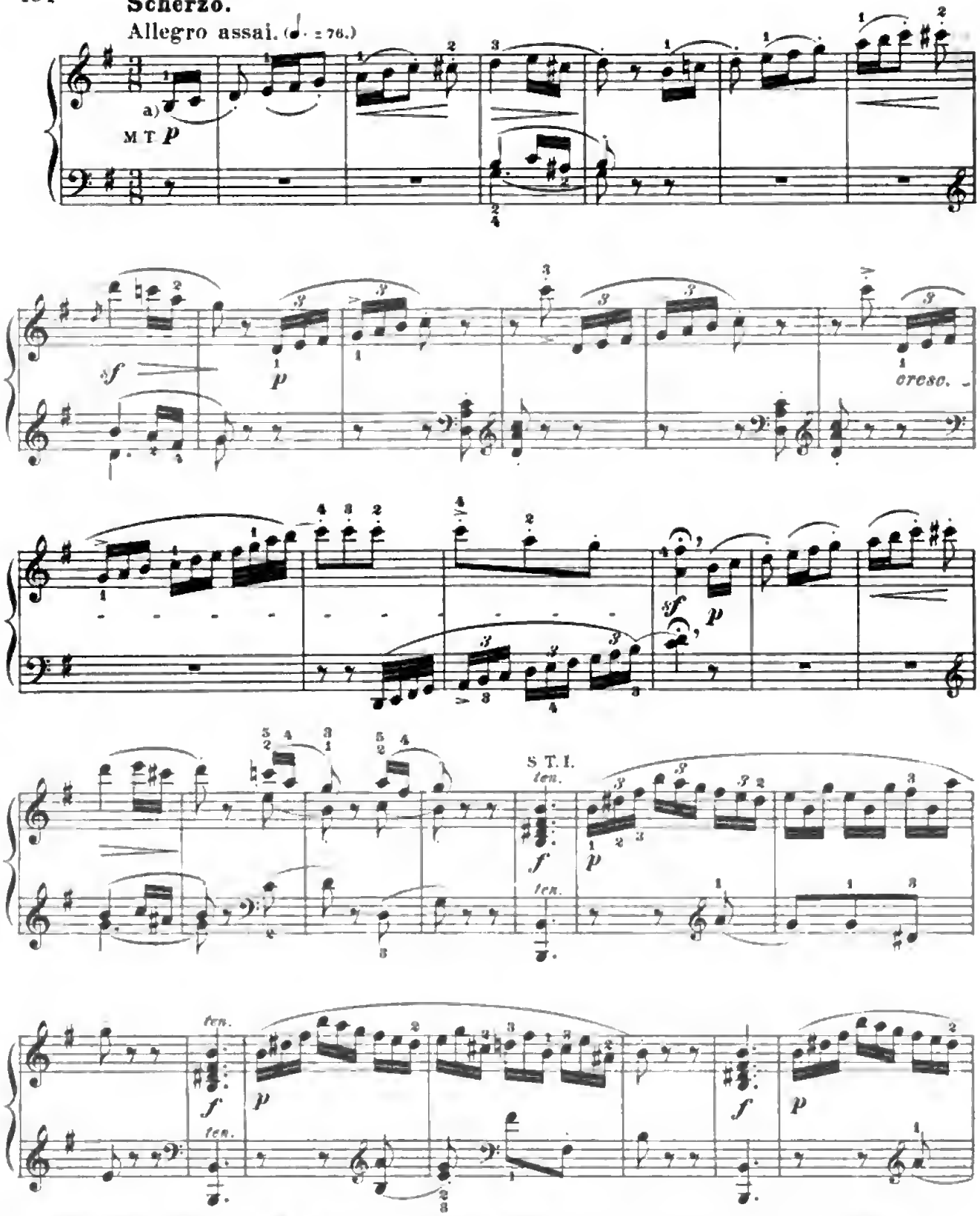
Scherzo.

Allegro assai. (♩. = 76.)



a) The three notes of this motive should be kept cleanly and distinctly apart throughout, while plainly marking their rhythmic position in the measure by proper (but never rough) accentuation, thus:

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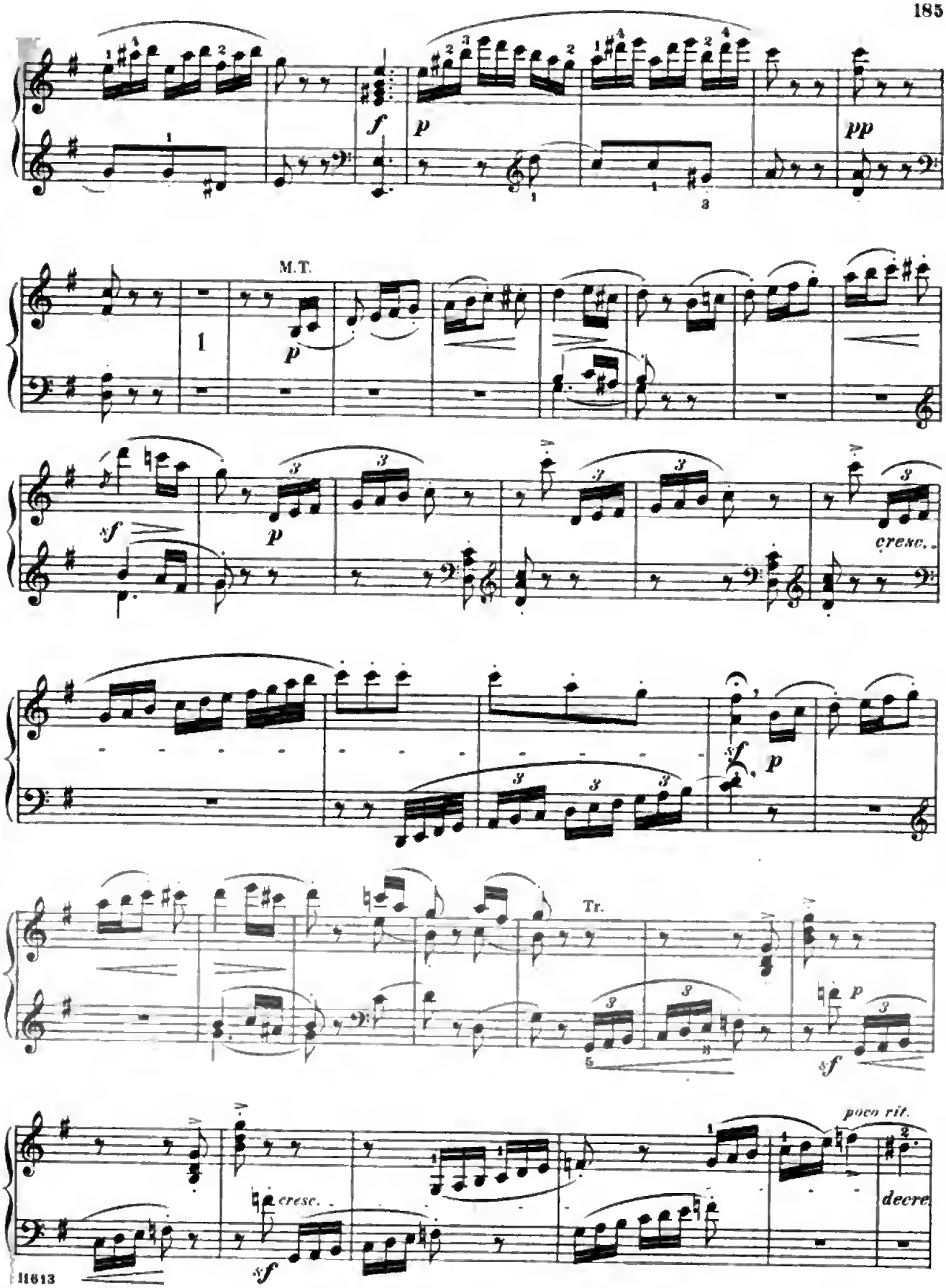

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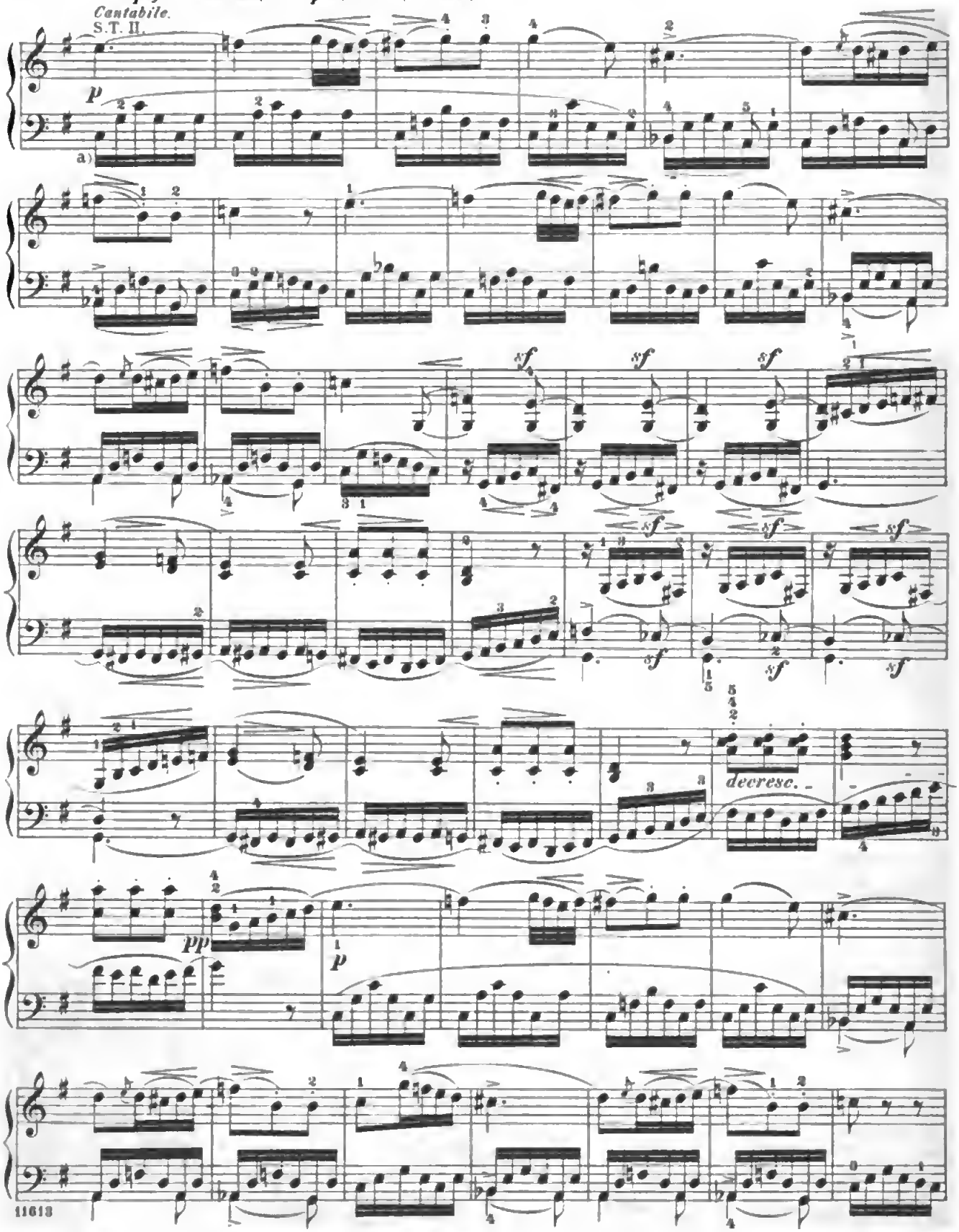
a tempo, ma meno mosso un pochettino. (♩. = 69.)

Cantabile.

S.T. II.



11613

a) This mere accompaniment should be more subdued than the higher part: the later sustained notes should, to be sure, be somewhat emphasized, but always in subordination to the melody.

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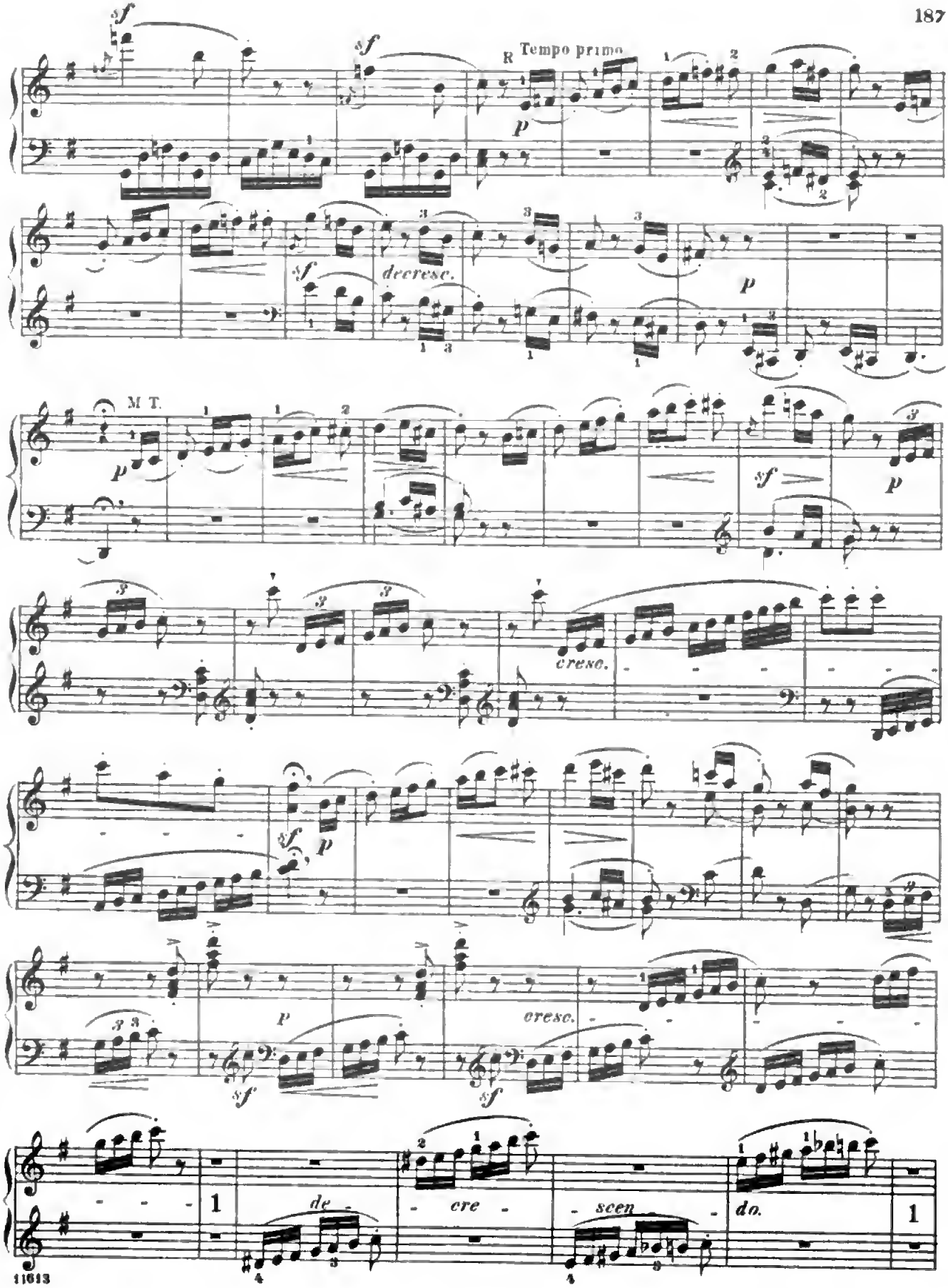

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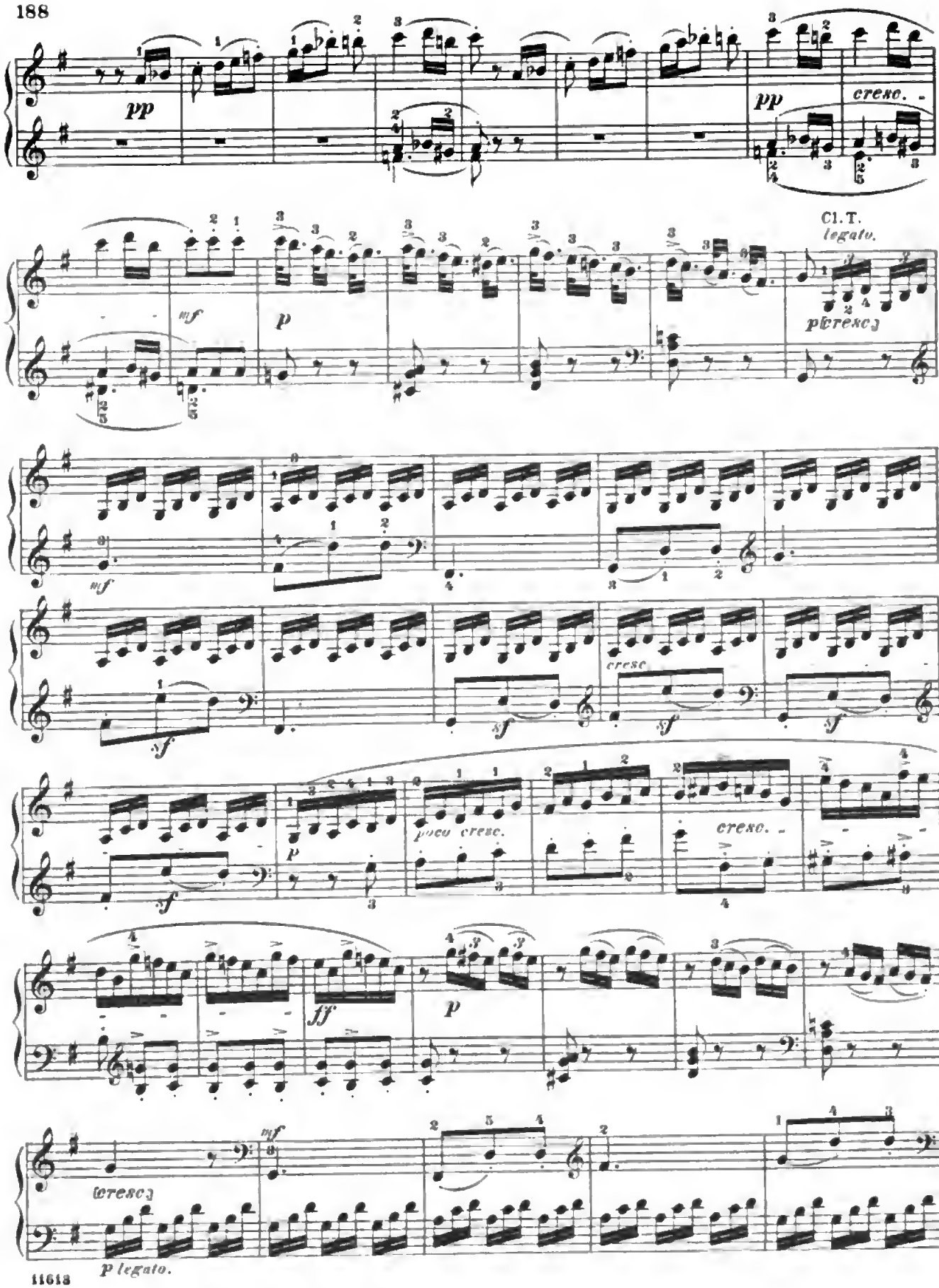

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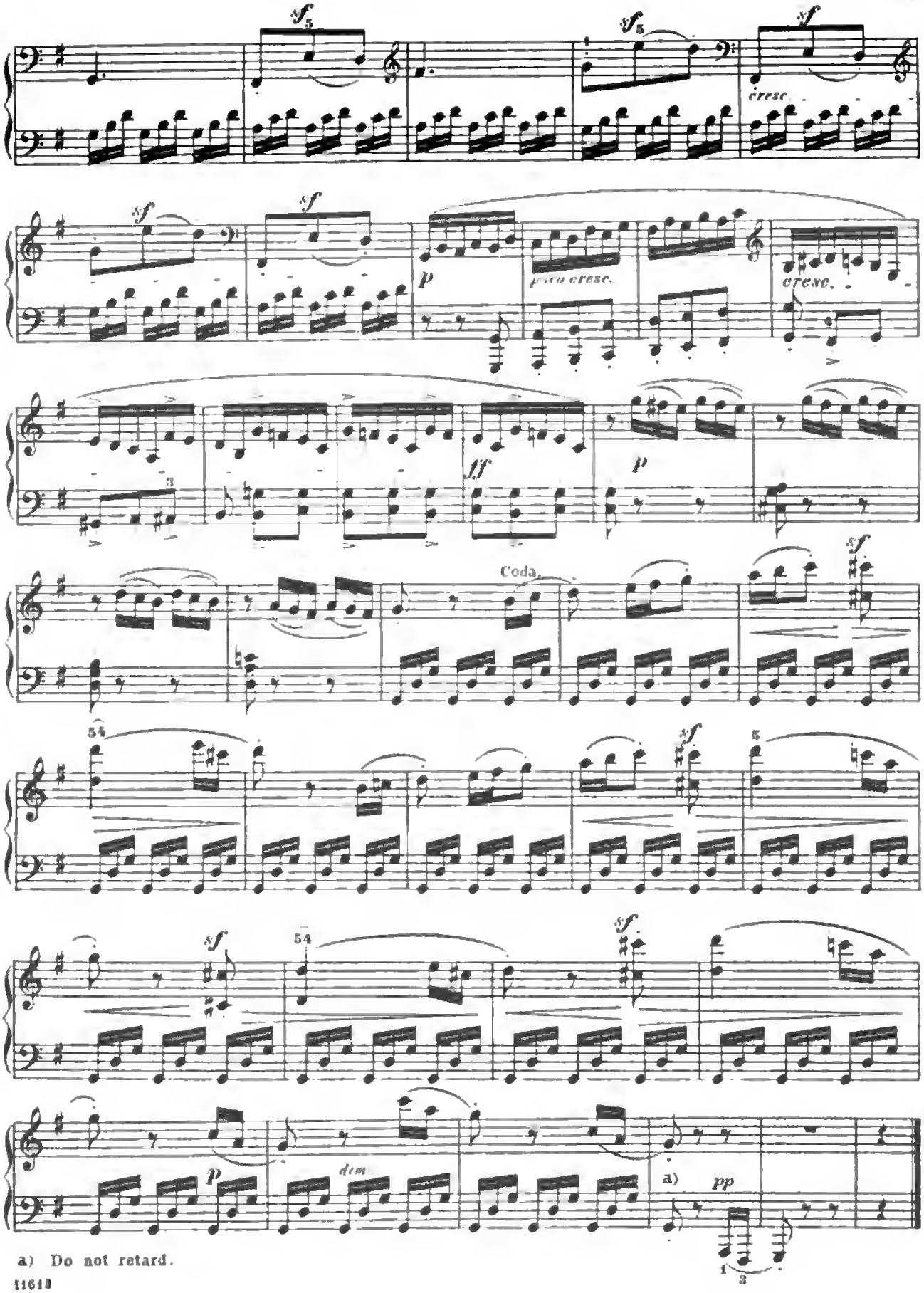

a) Do not retard.

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SONATA.

Op. 22.

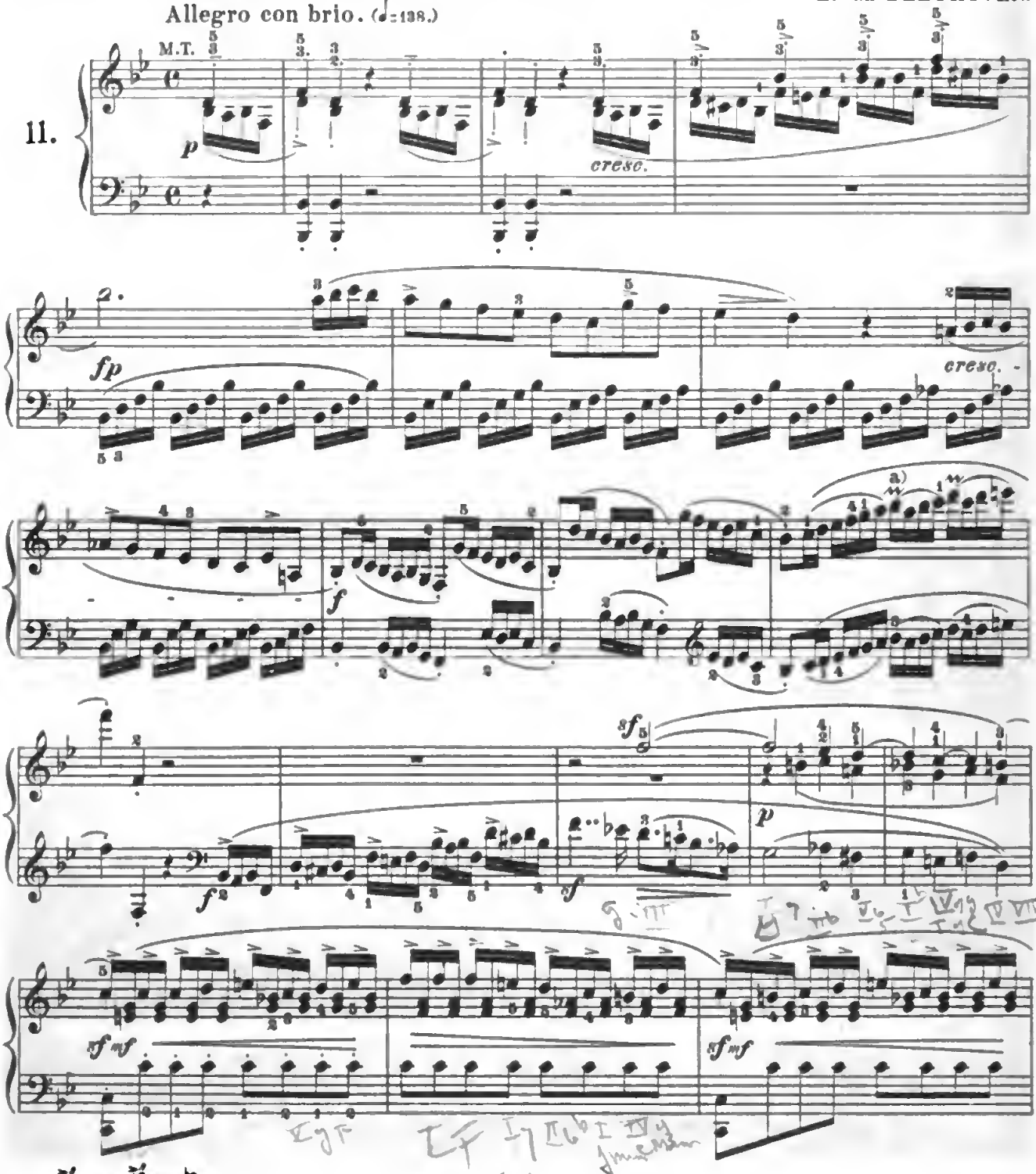
To Count von BROWNE.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro con brio. (♩=138.)

11.



a)

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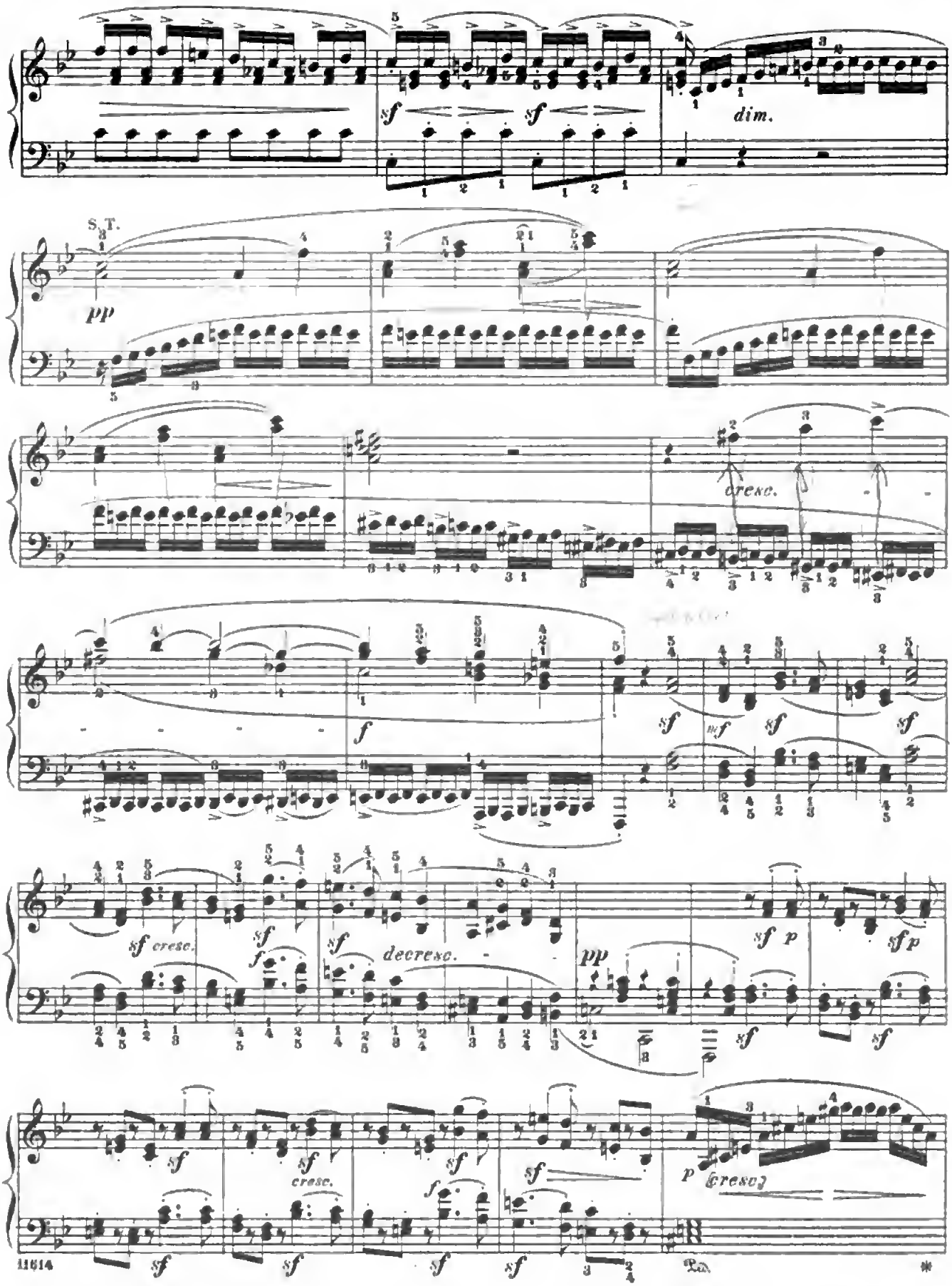

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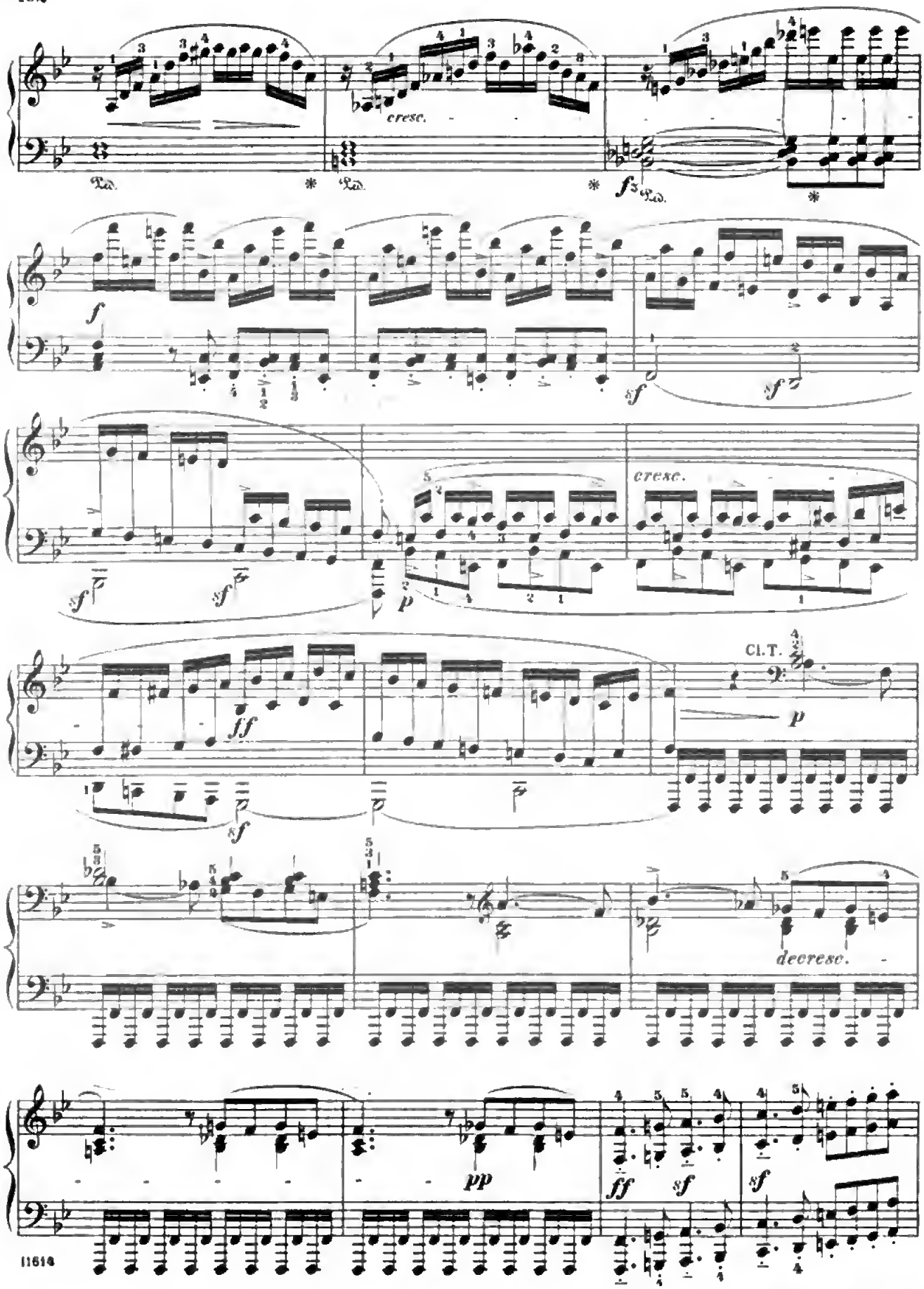

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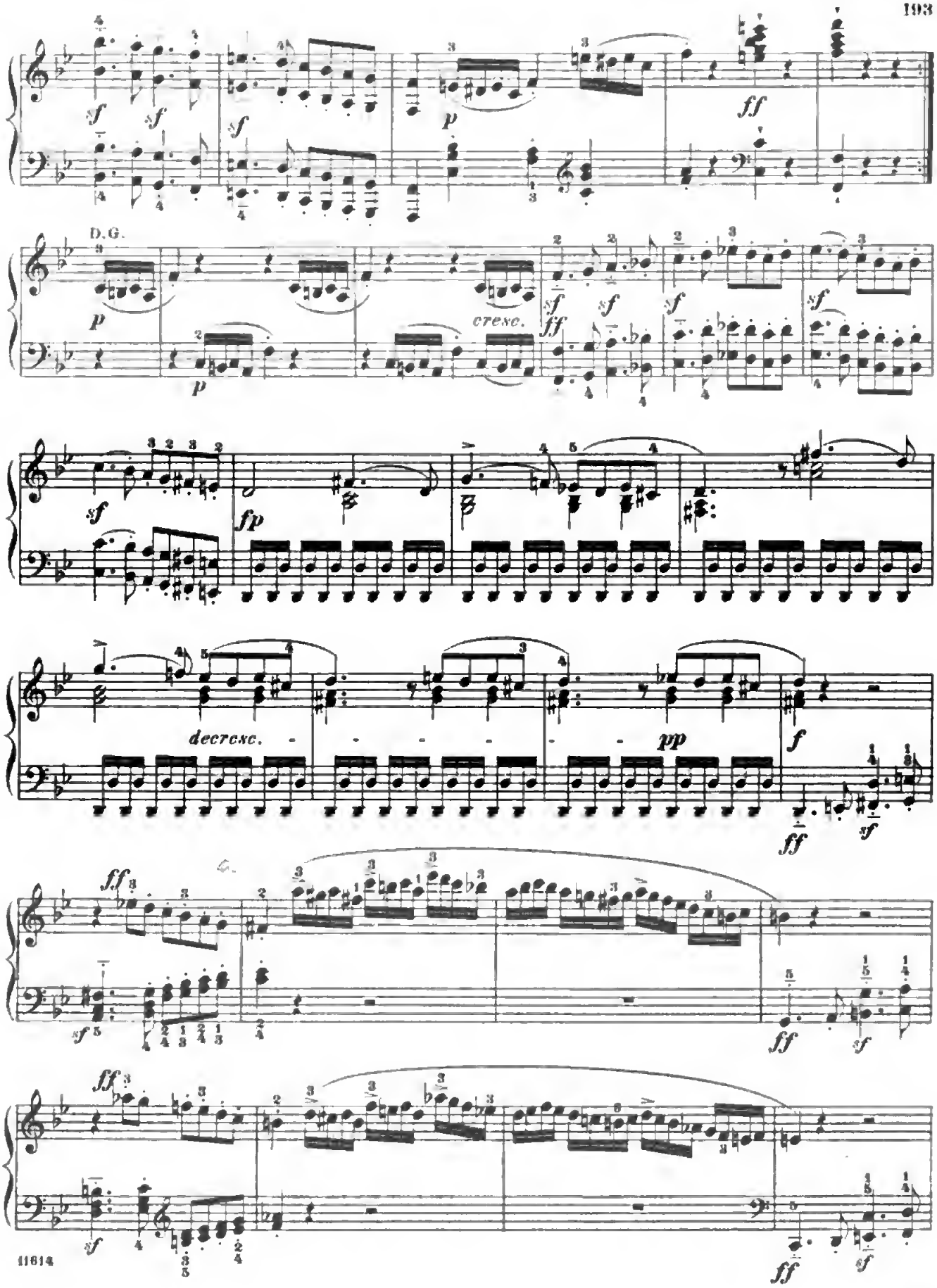

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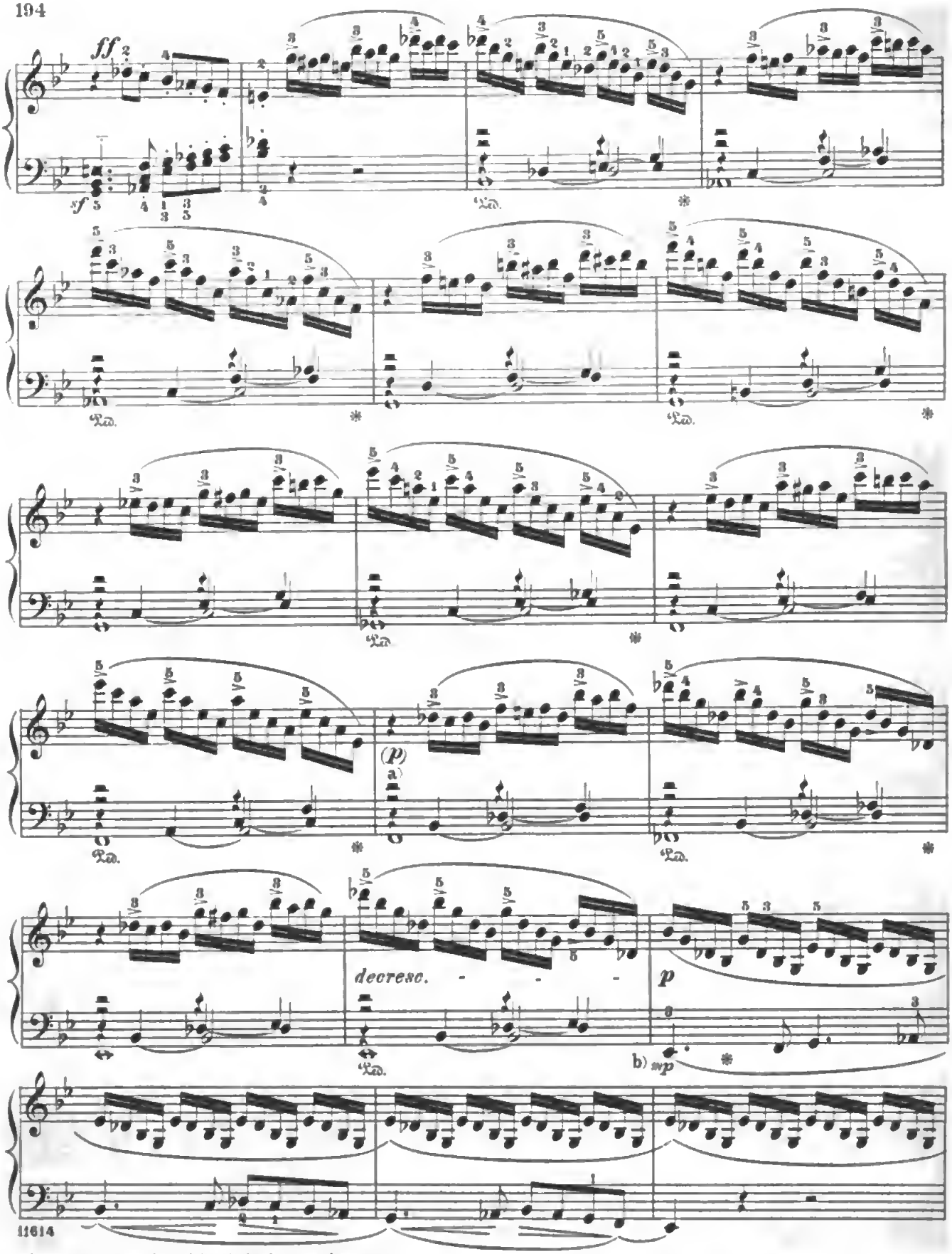
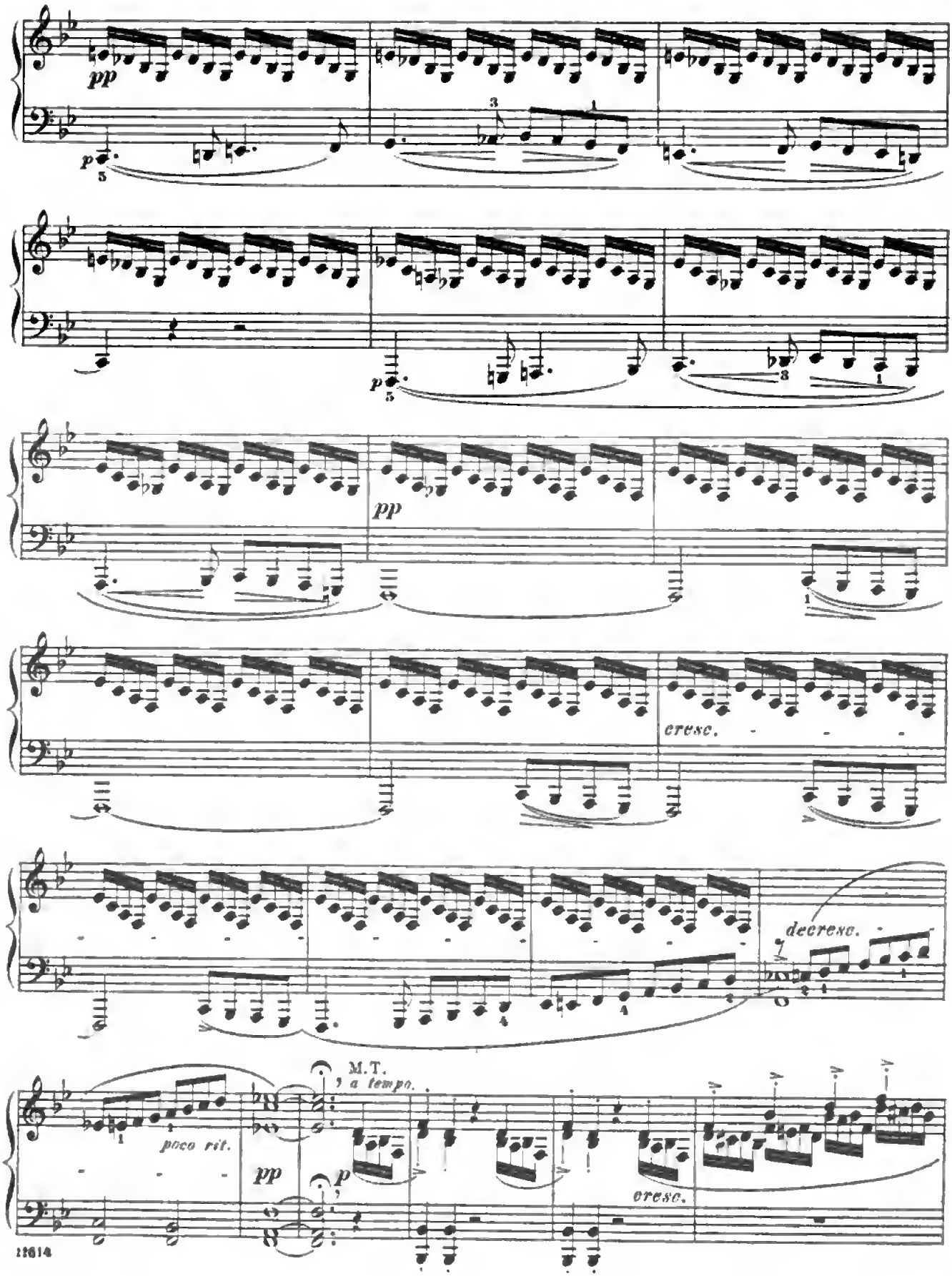


a) This *piano* is without doubt spurious.

b) *mp* (*mezzo piano*, moderately soft) denotes a degree of power intermediate between *p* and *mf*.



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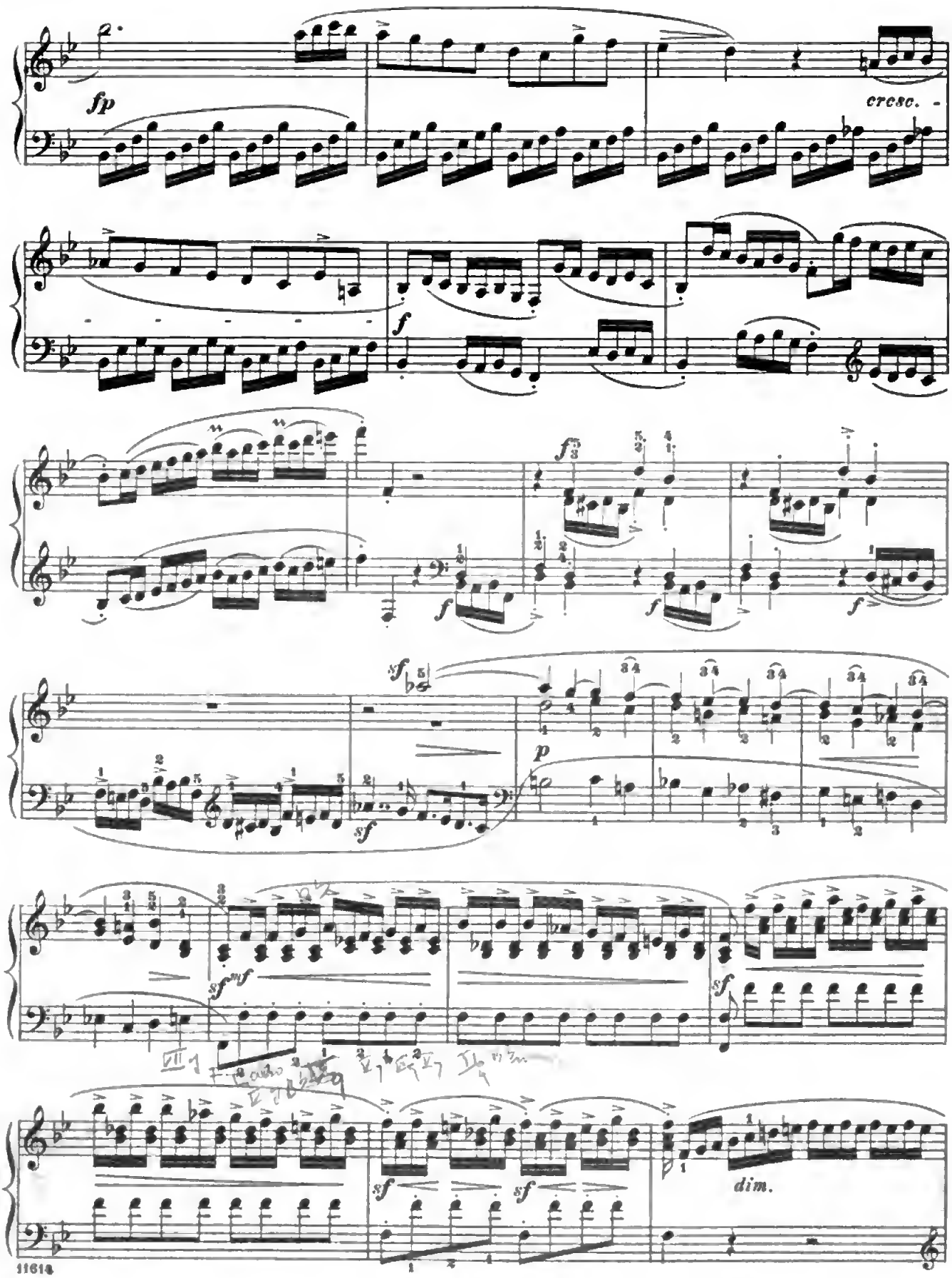

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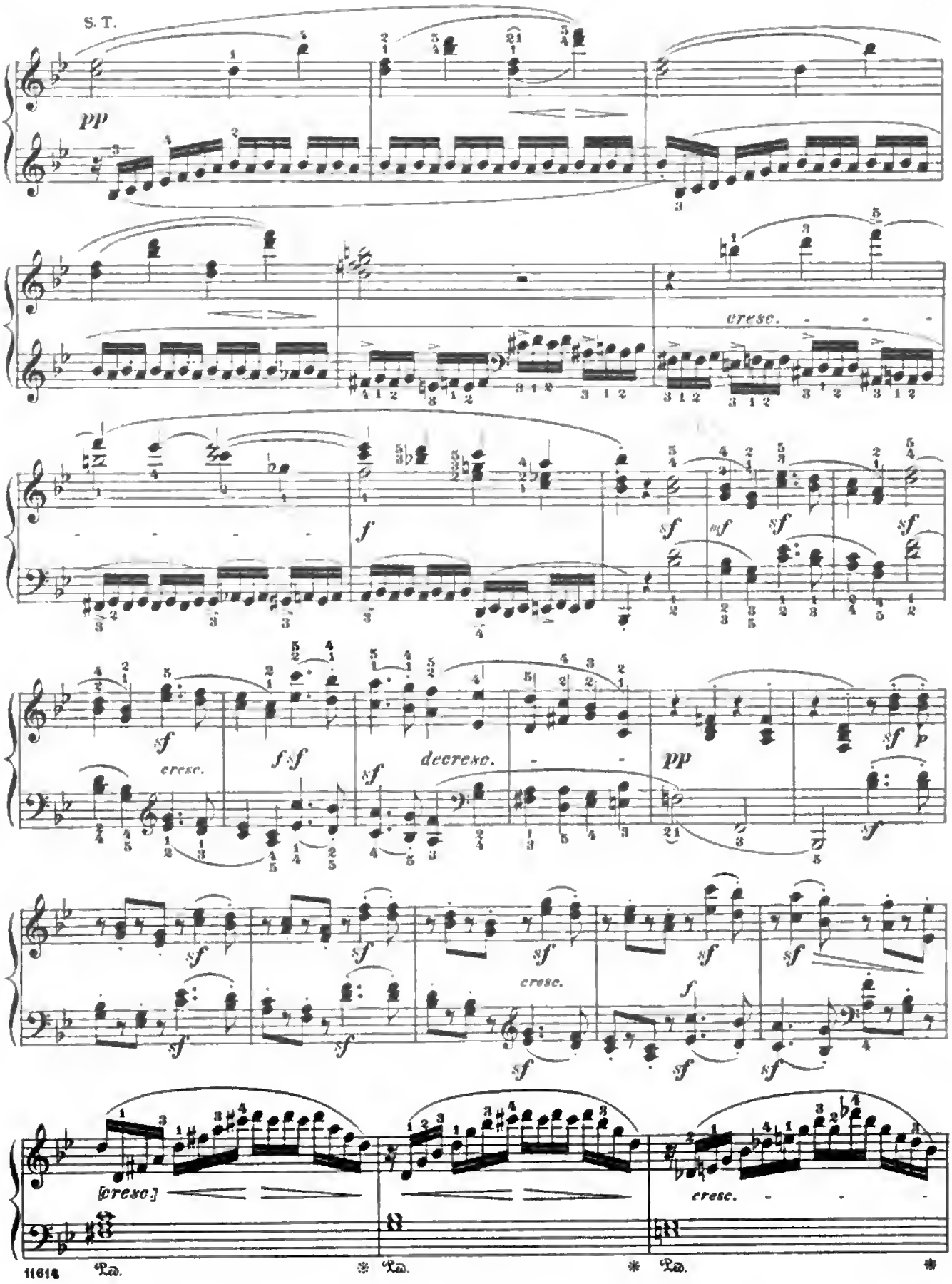

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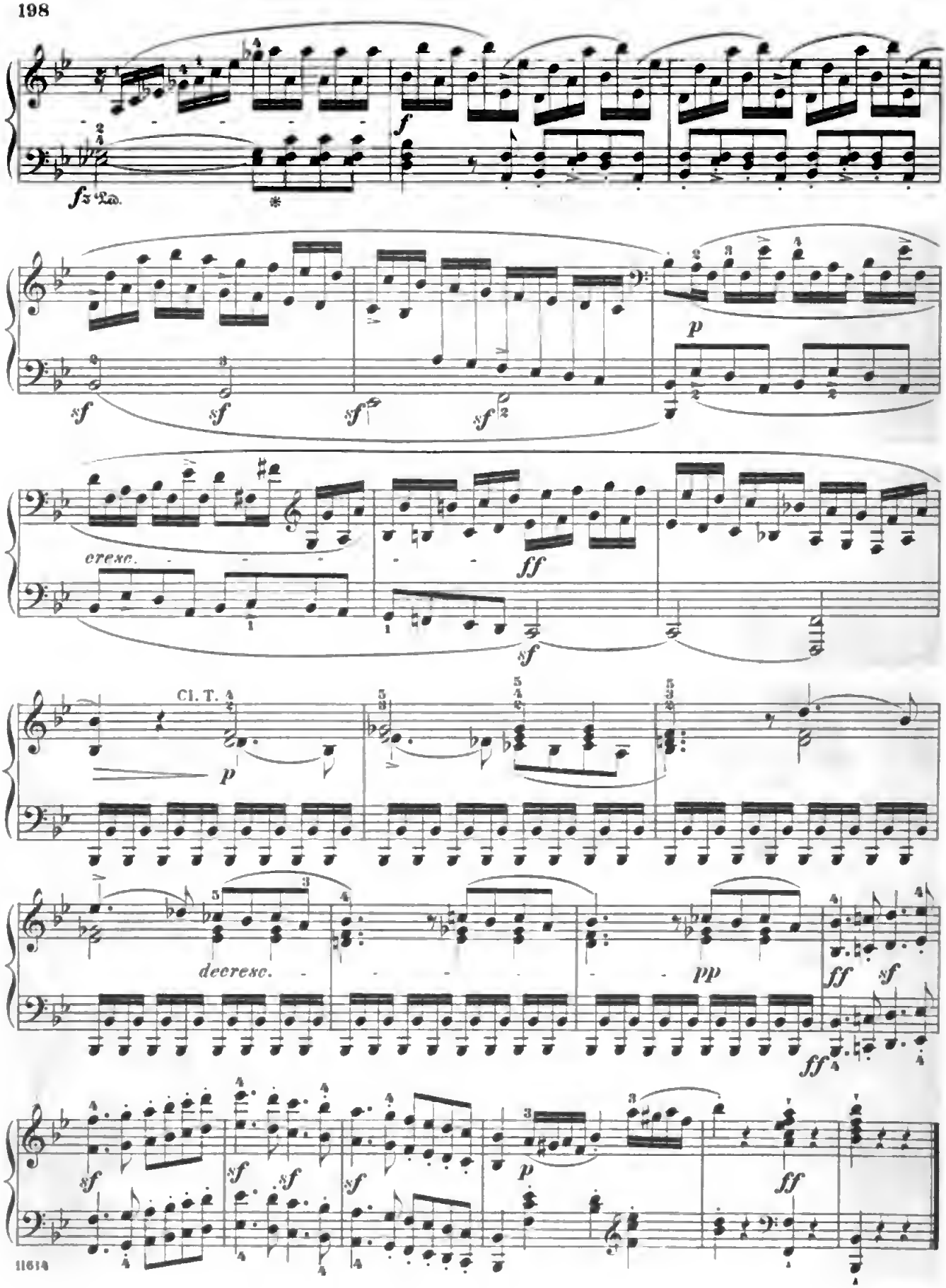

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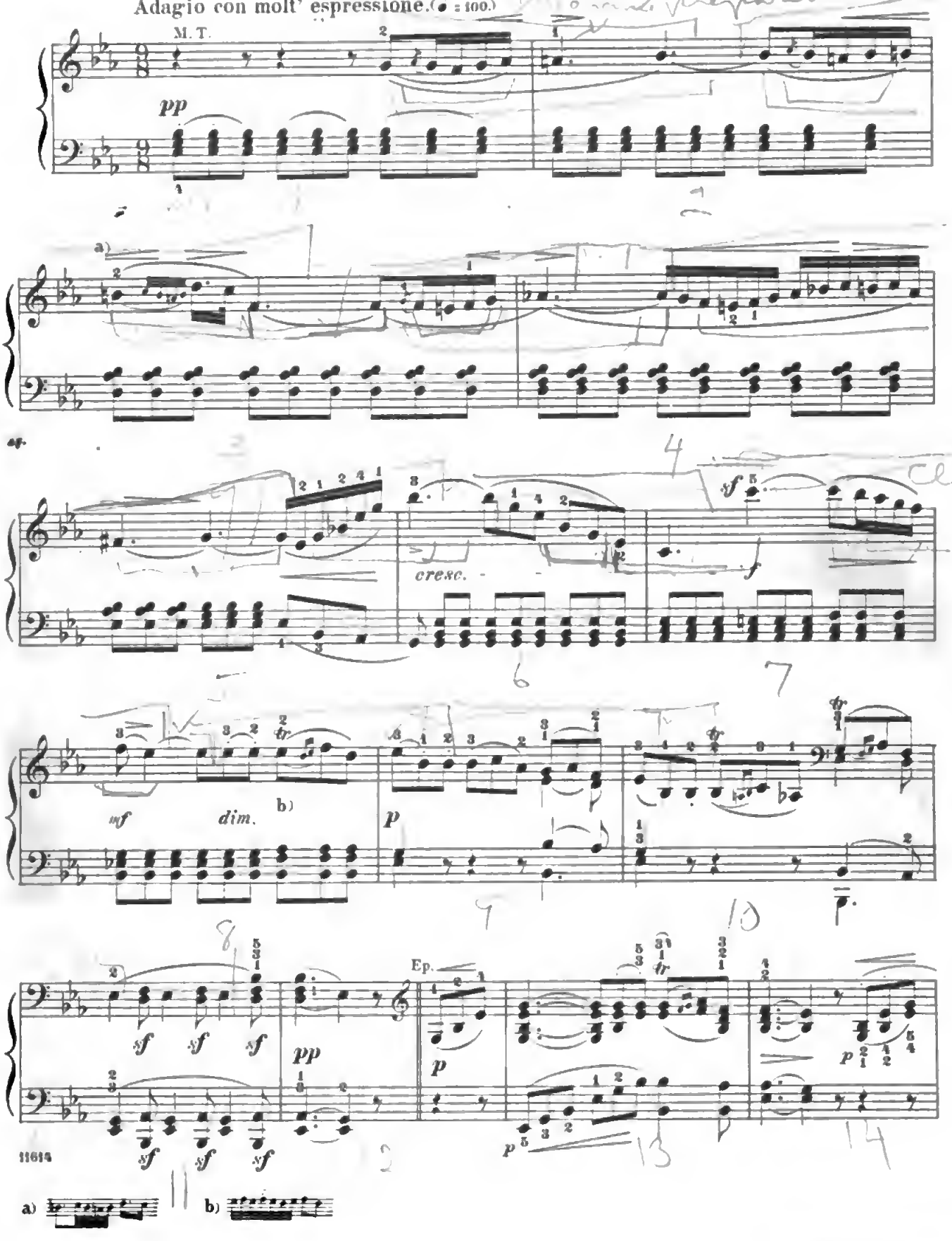
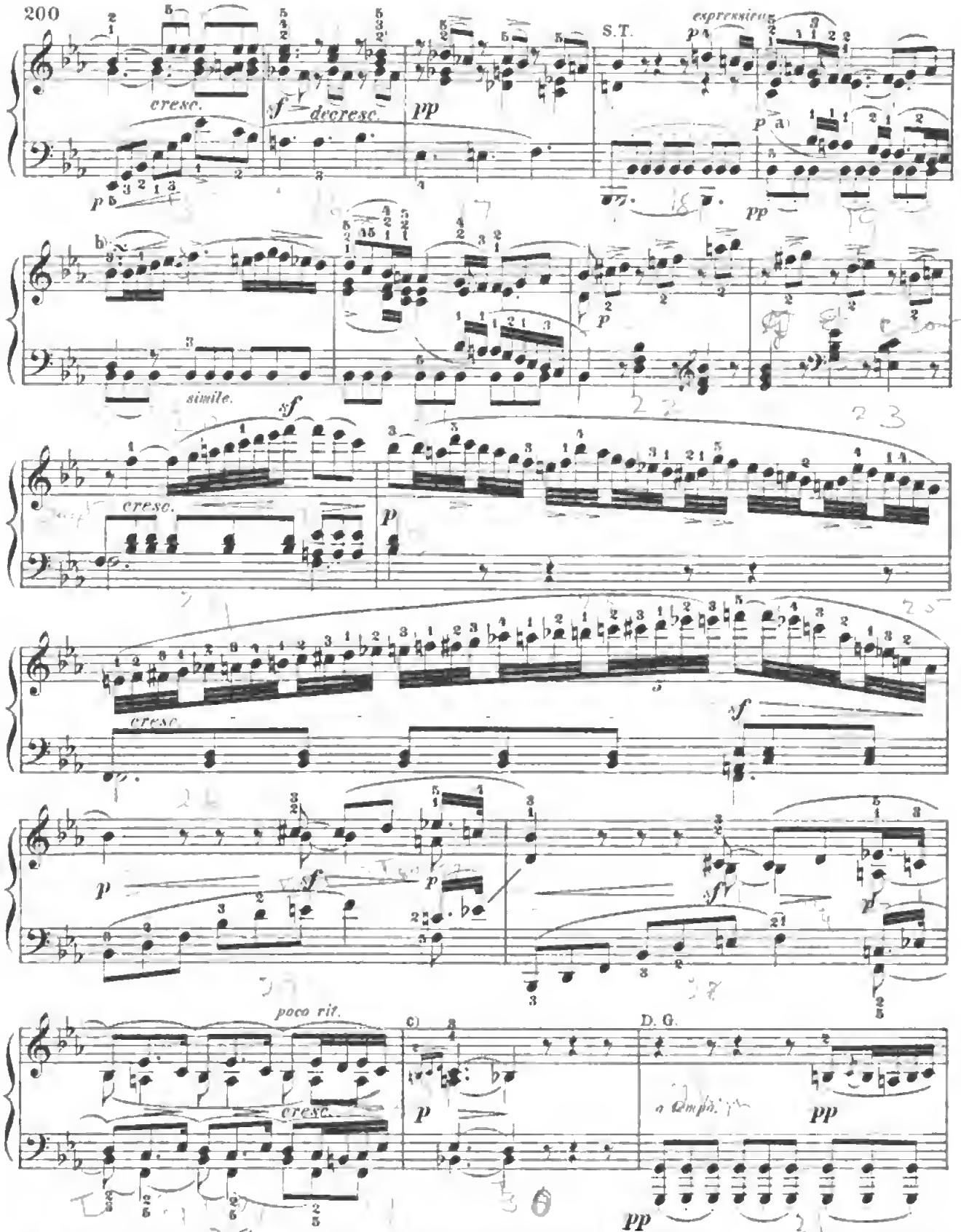
Adagio con molt' espressione. (♩ = 100.)





a) Here, and also 2 measures further on, the obbligato tenor must stand out in melodic relief beside the soprano, the bass and higher inner part accompanying very discreetly.

b)

c) This embellishment, though to be slurred to the next note, is to be executed within the duration of the preceding measure, thus:

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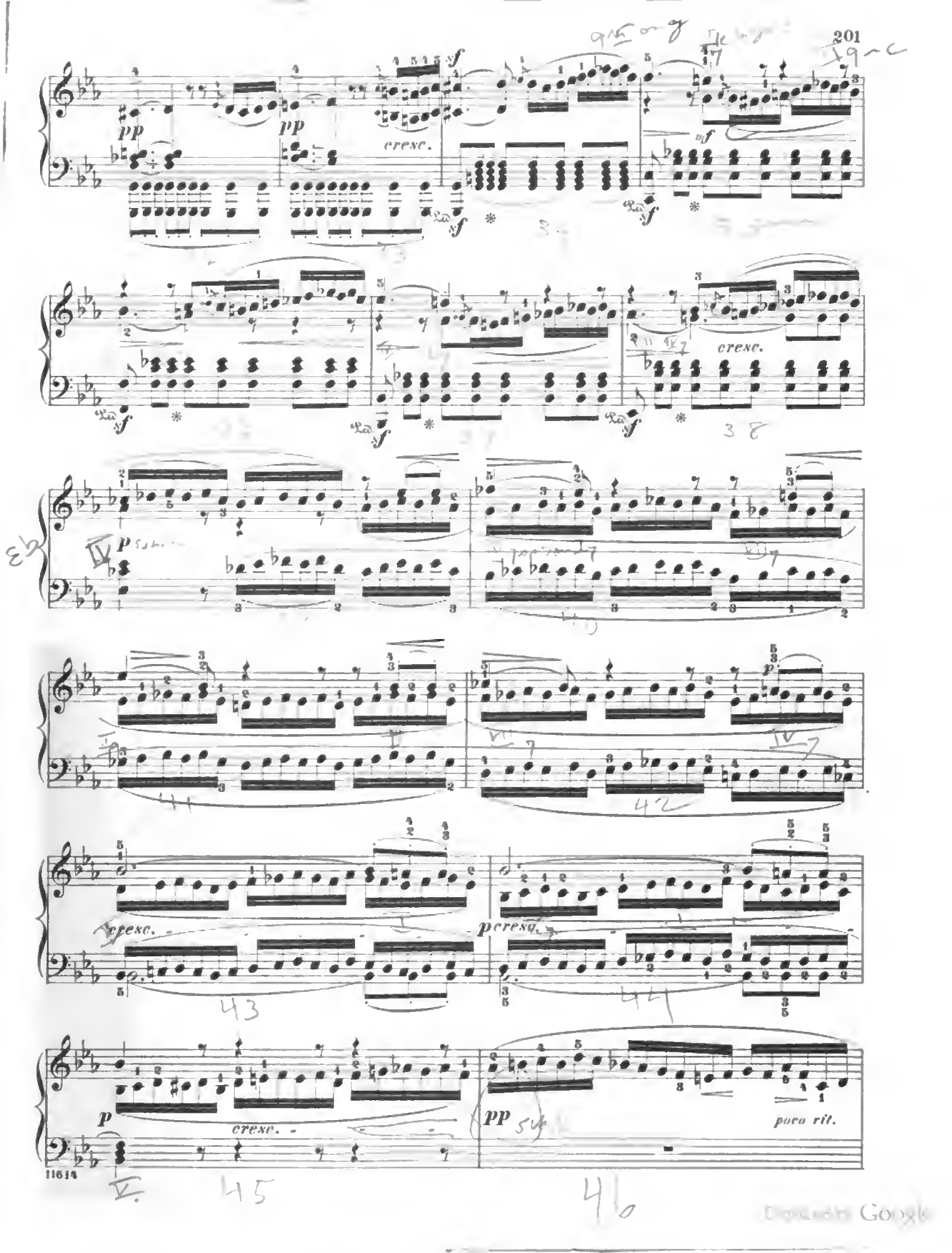

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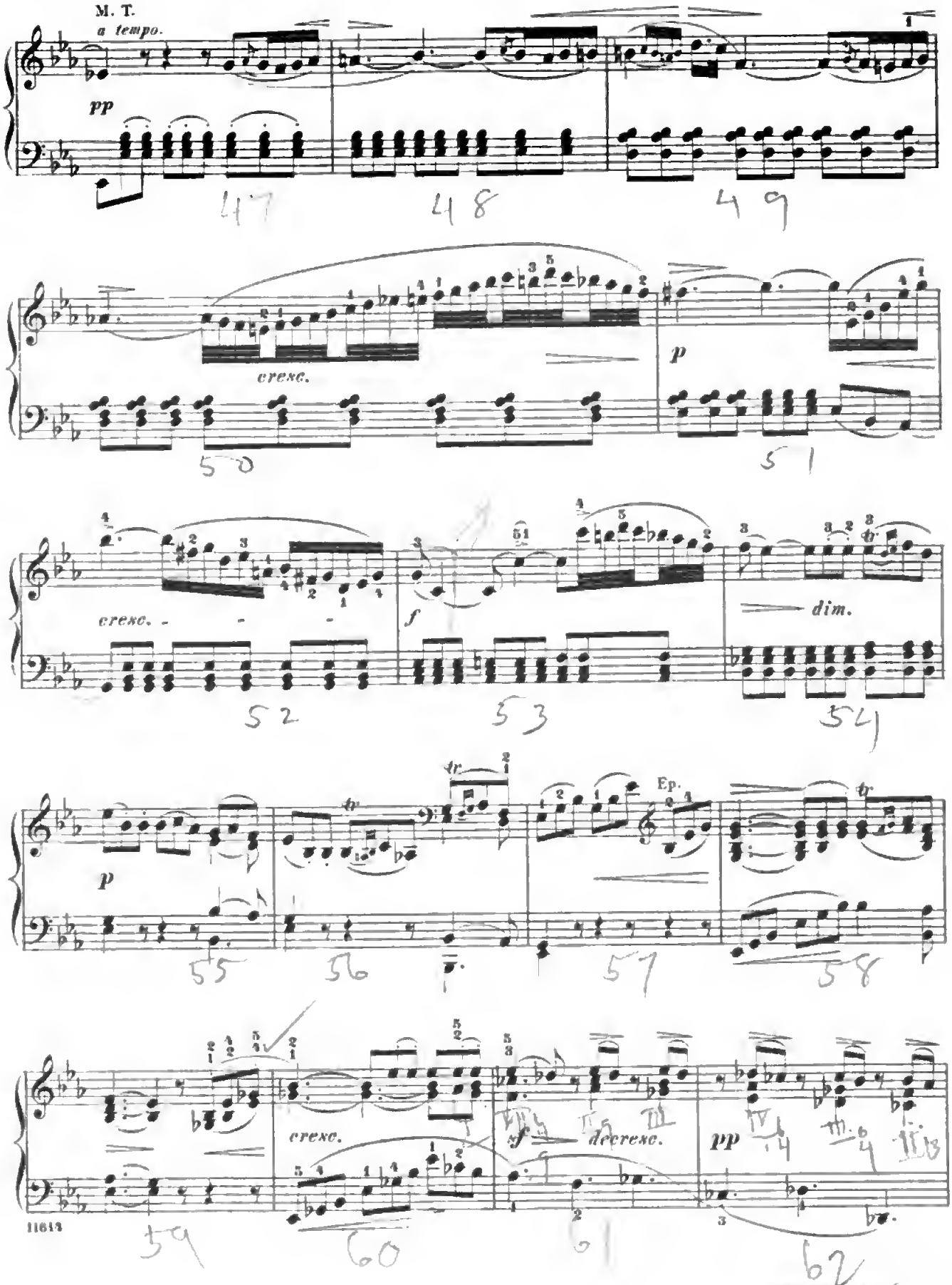

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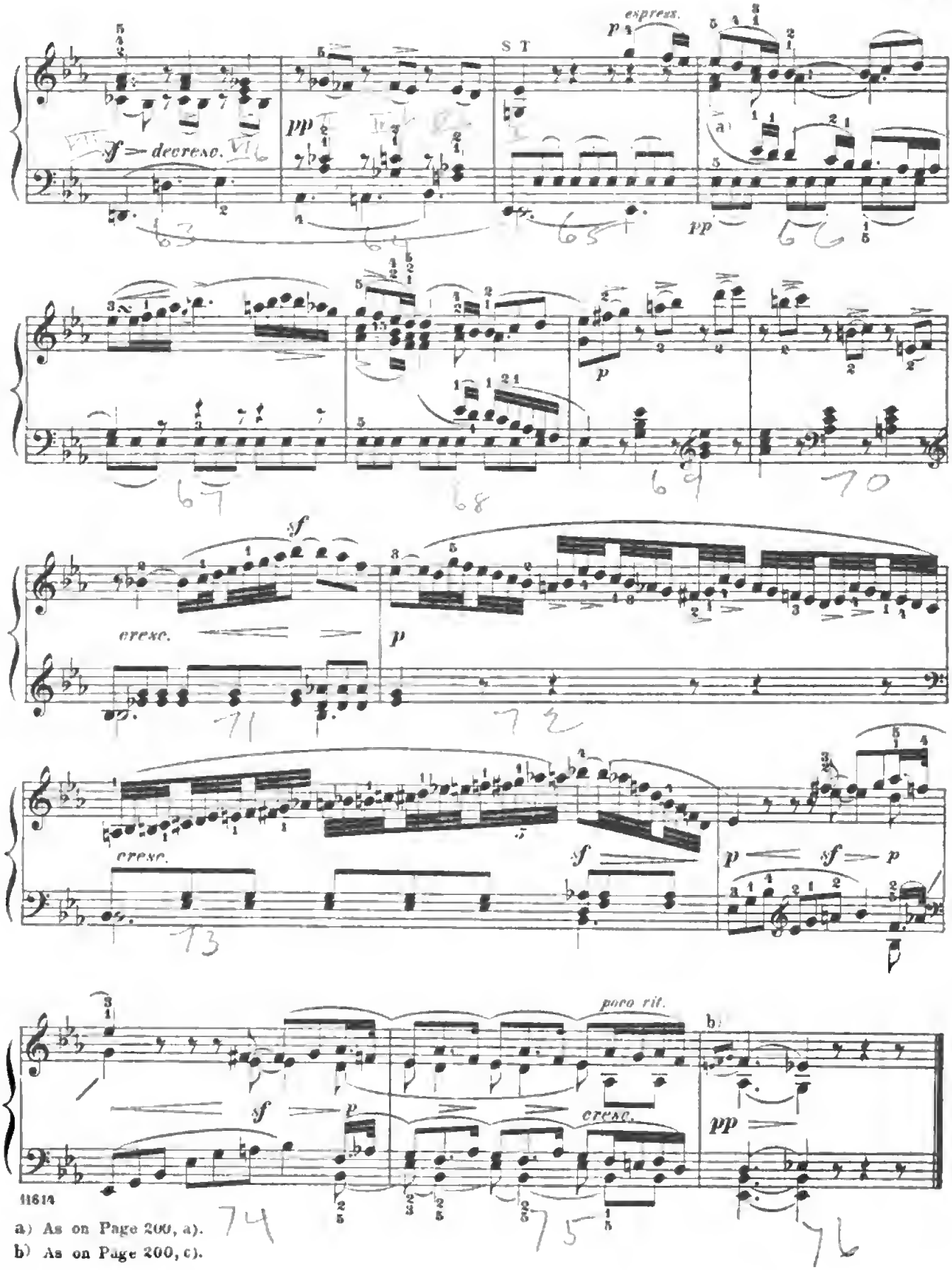

11614

a) As on Page 200, a).

b) As on Page 200, c).

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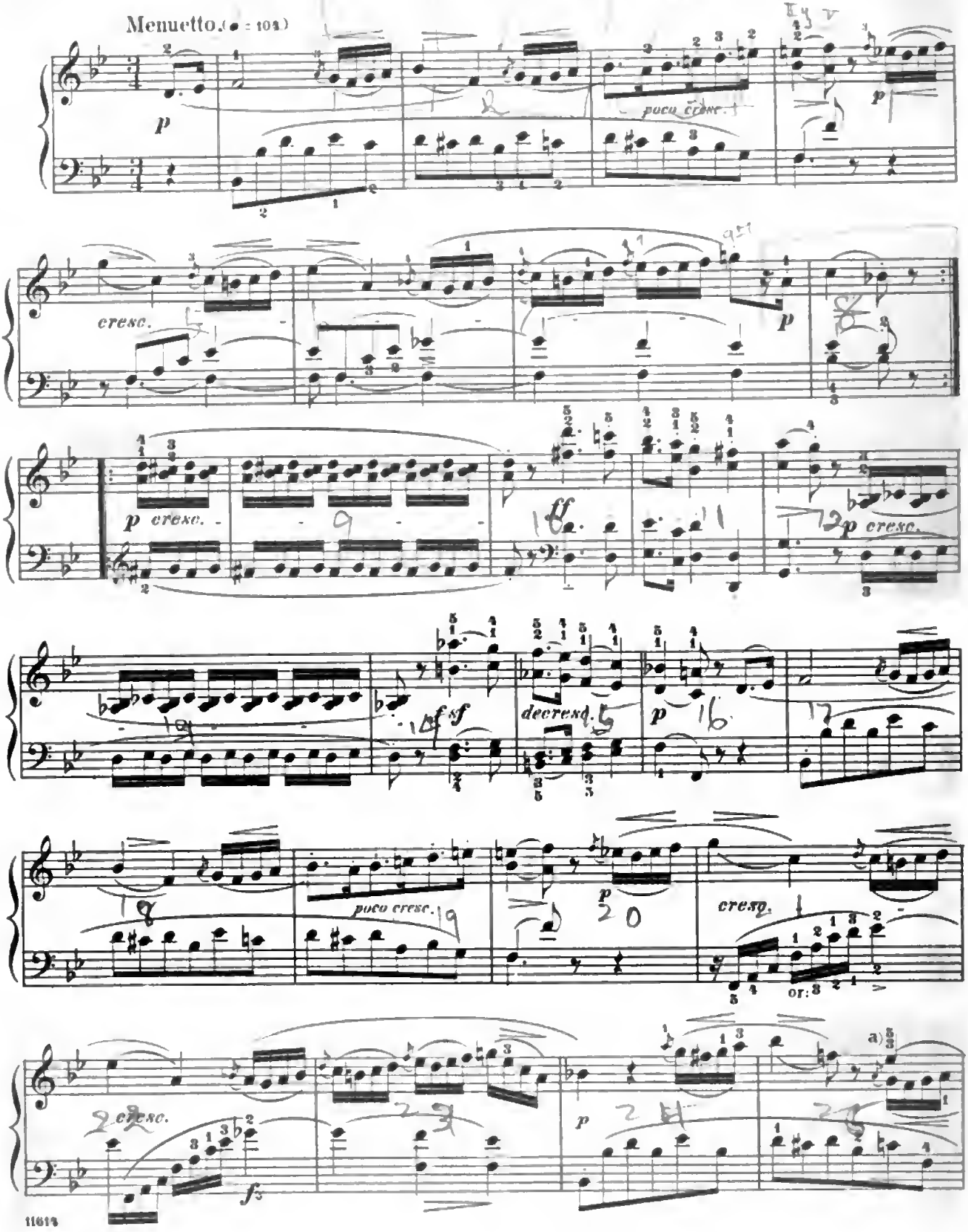

11614

a)

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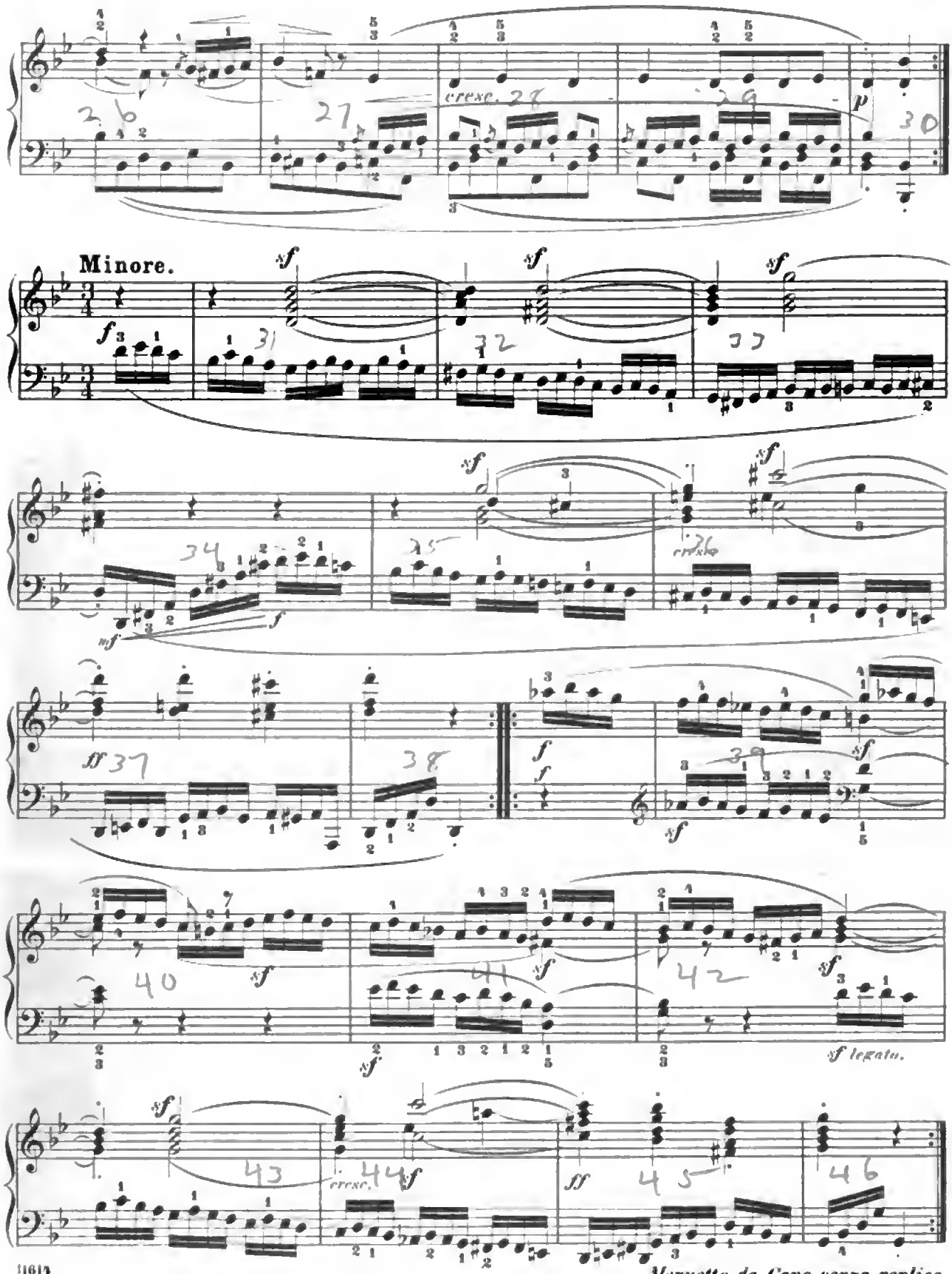

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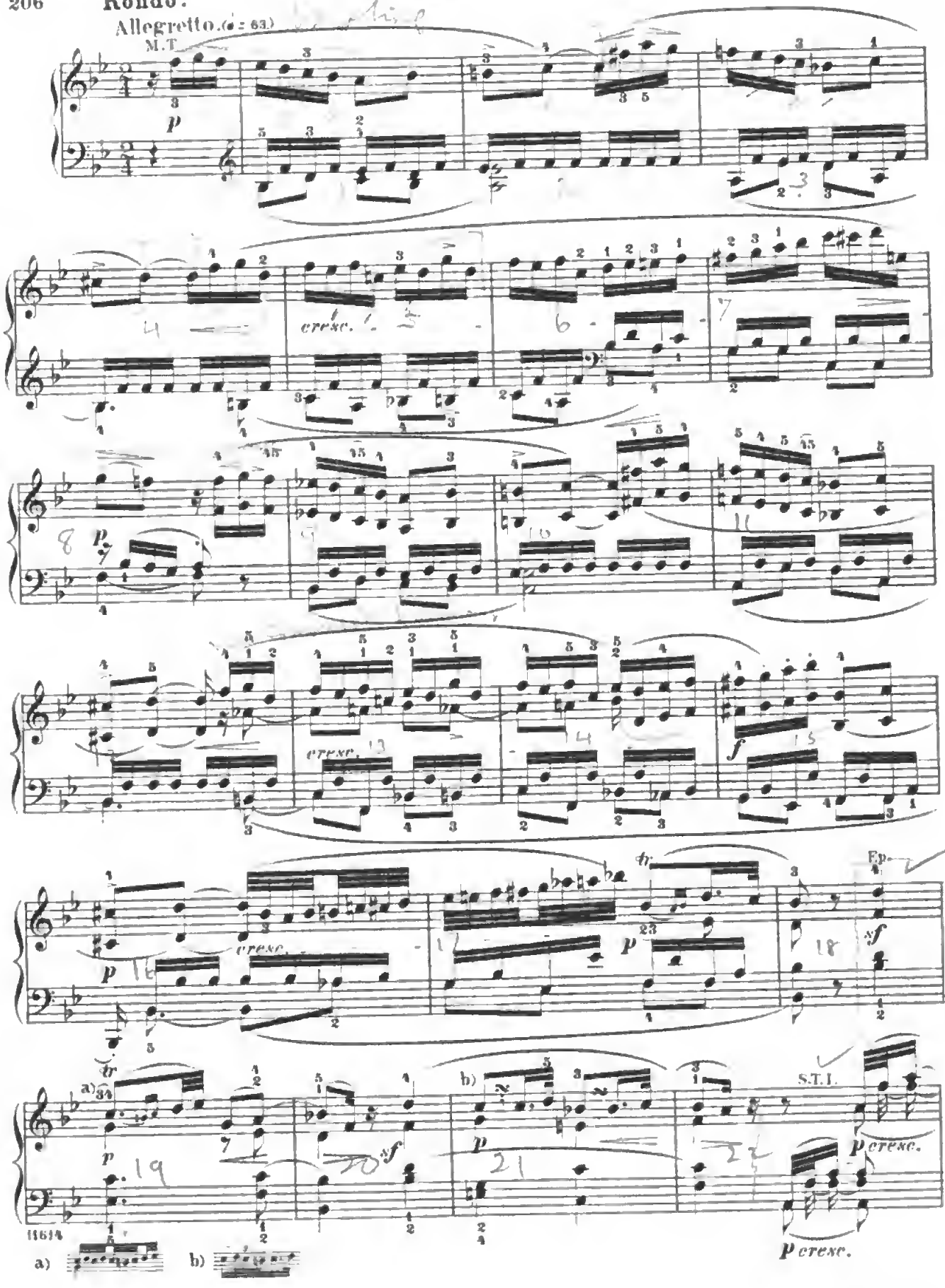
Rondo.

Allegretto. (♩ = 63.)

M.T.



a) b)

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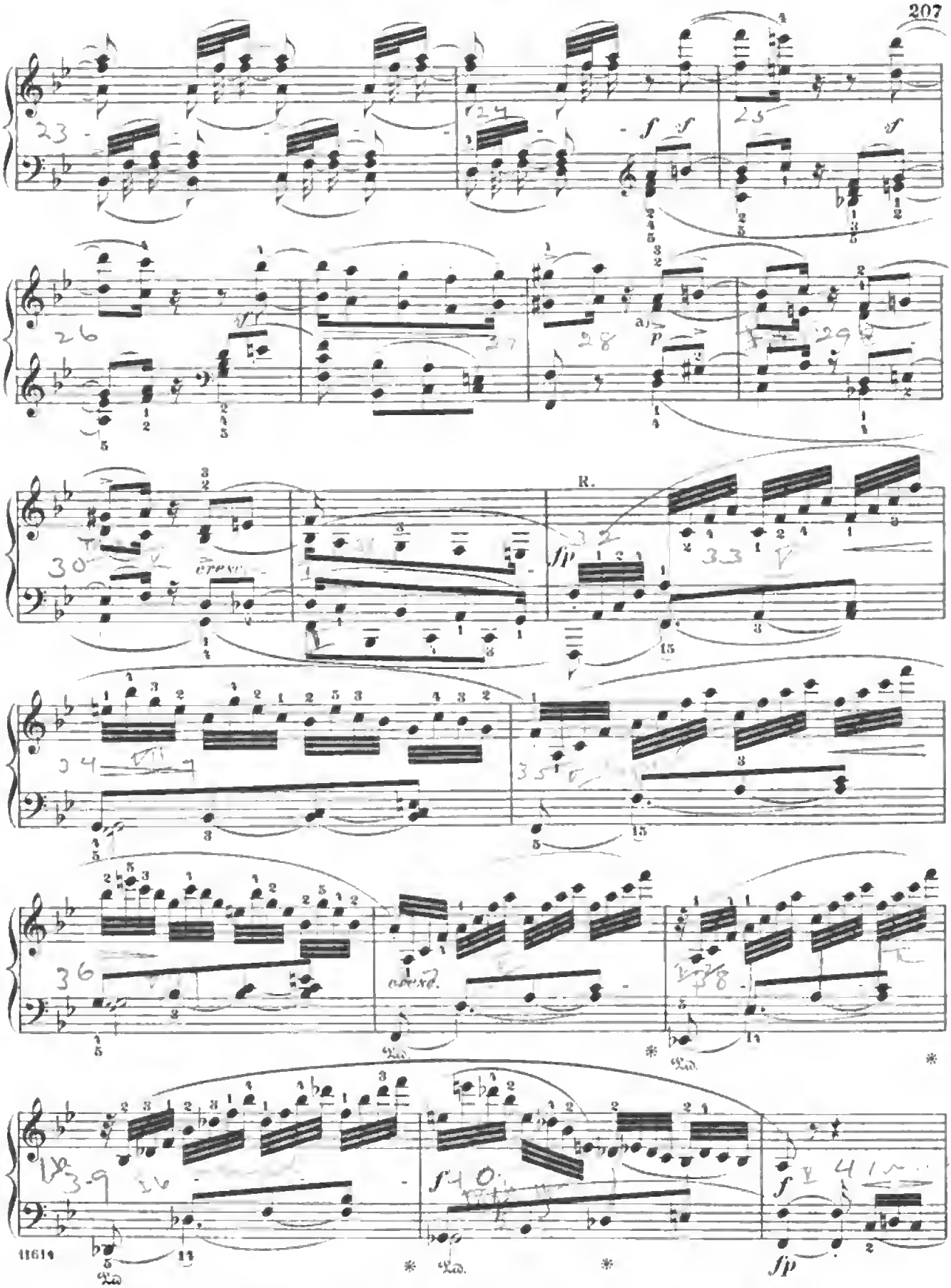

a) The principal melody, which lies in the lower right-hand part, should be noticeable as such.

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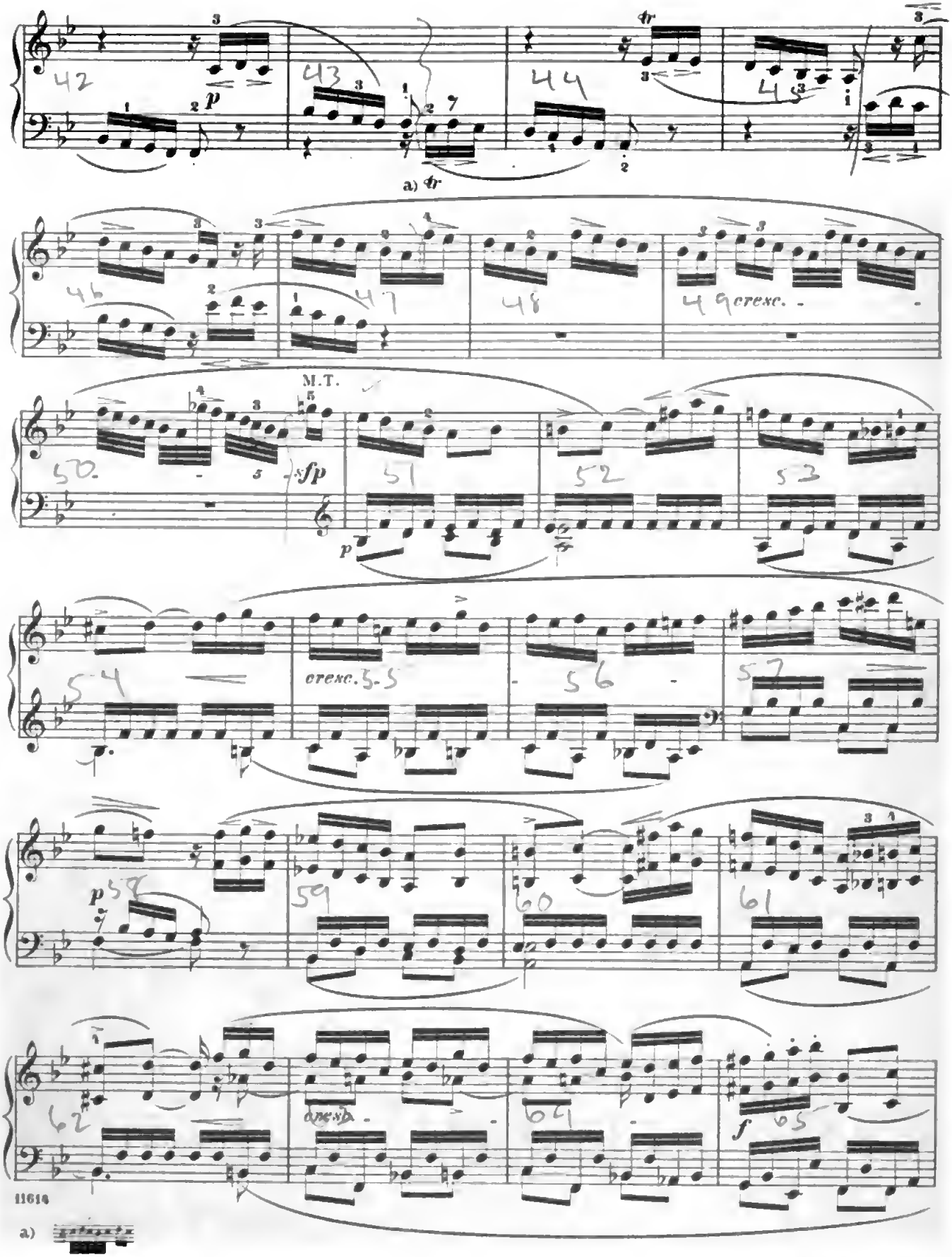

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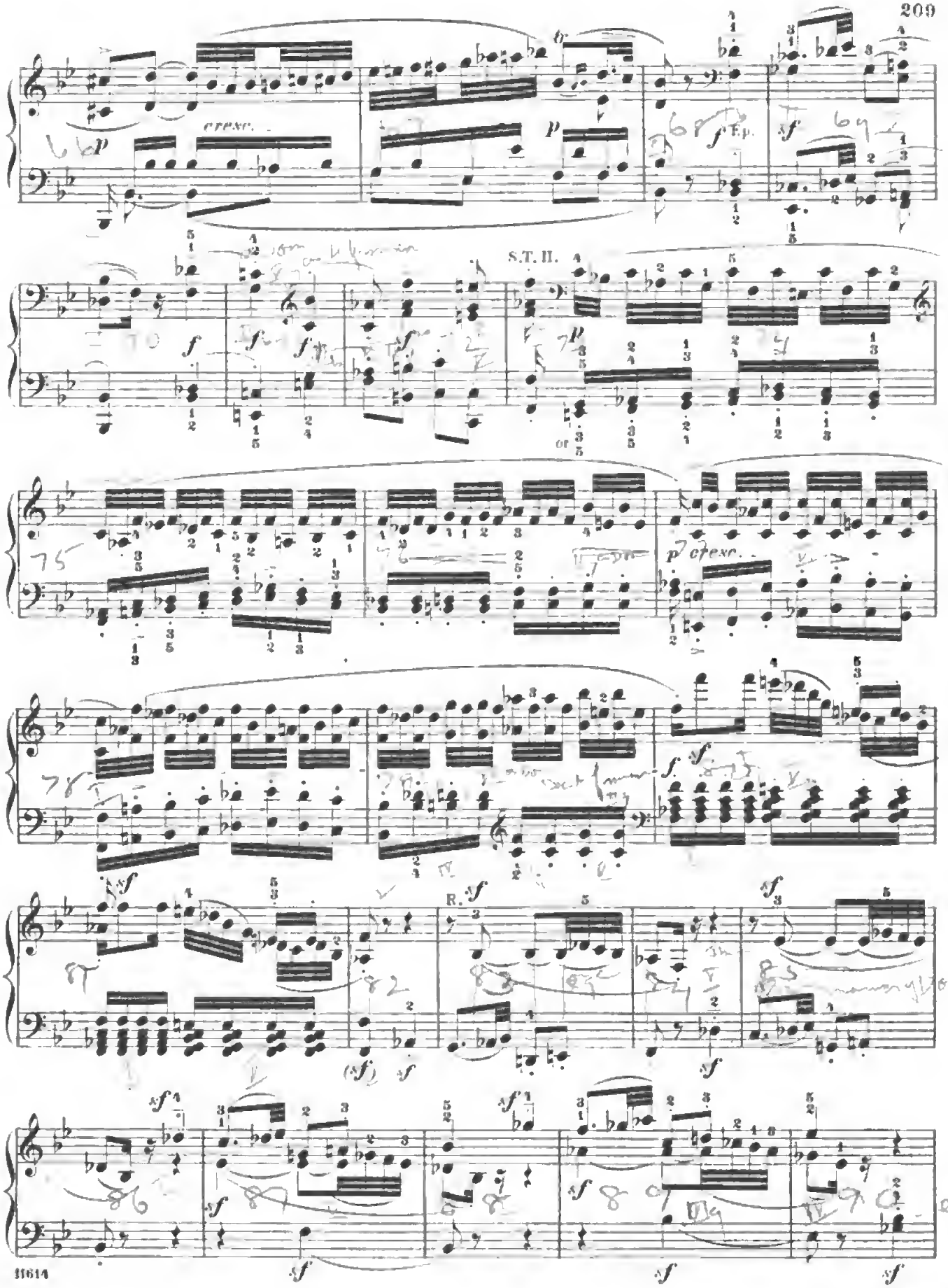

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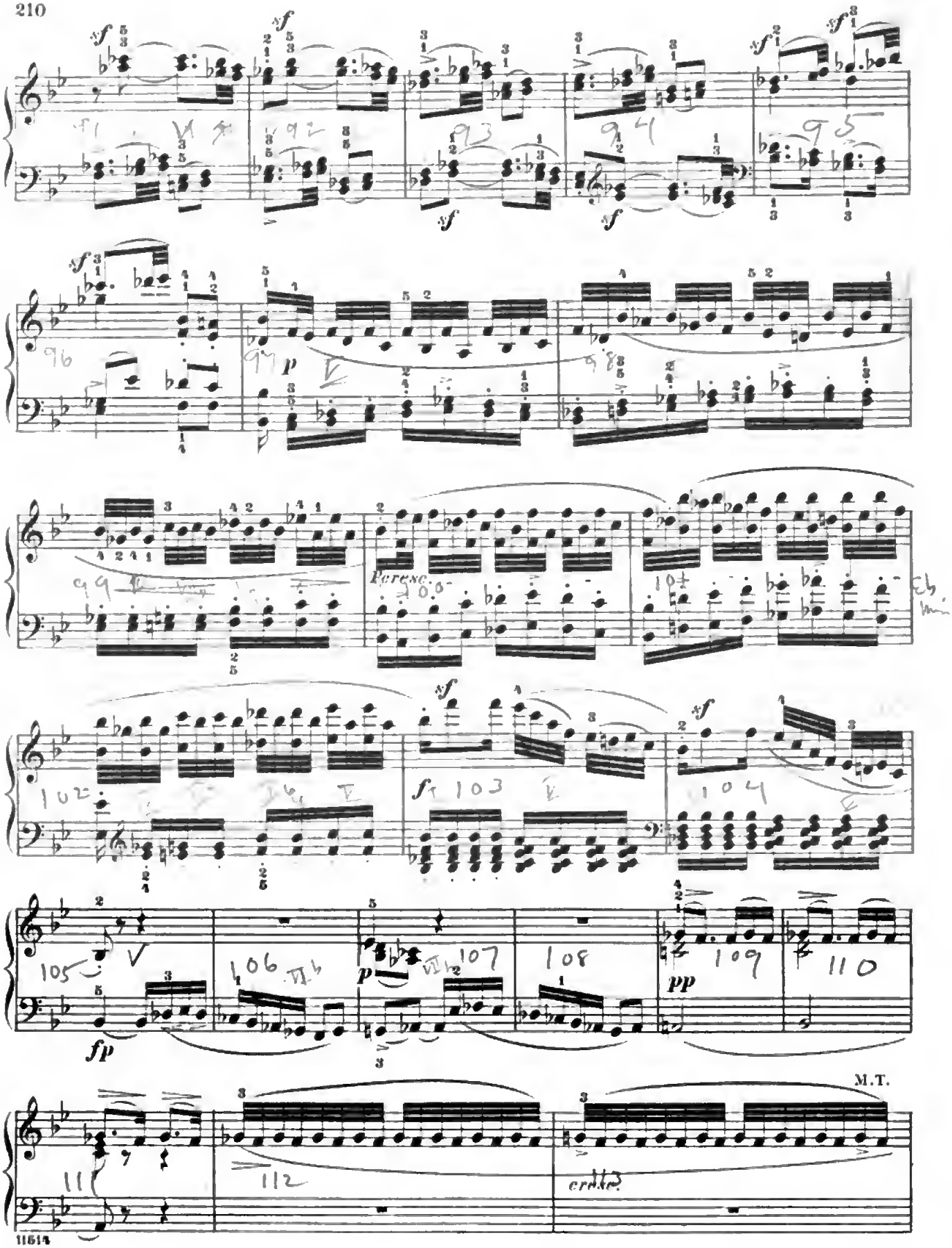

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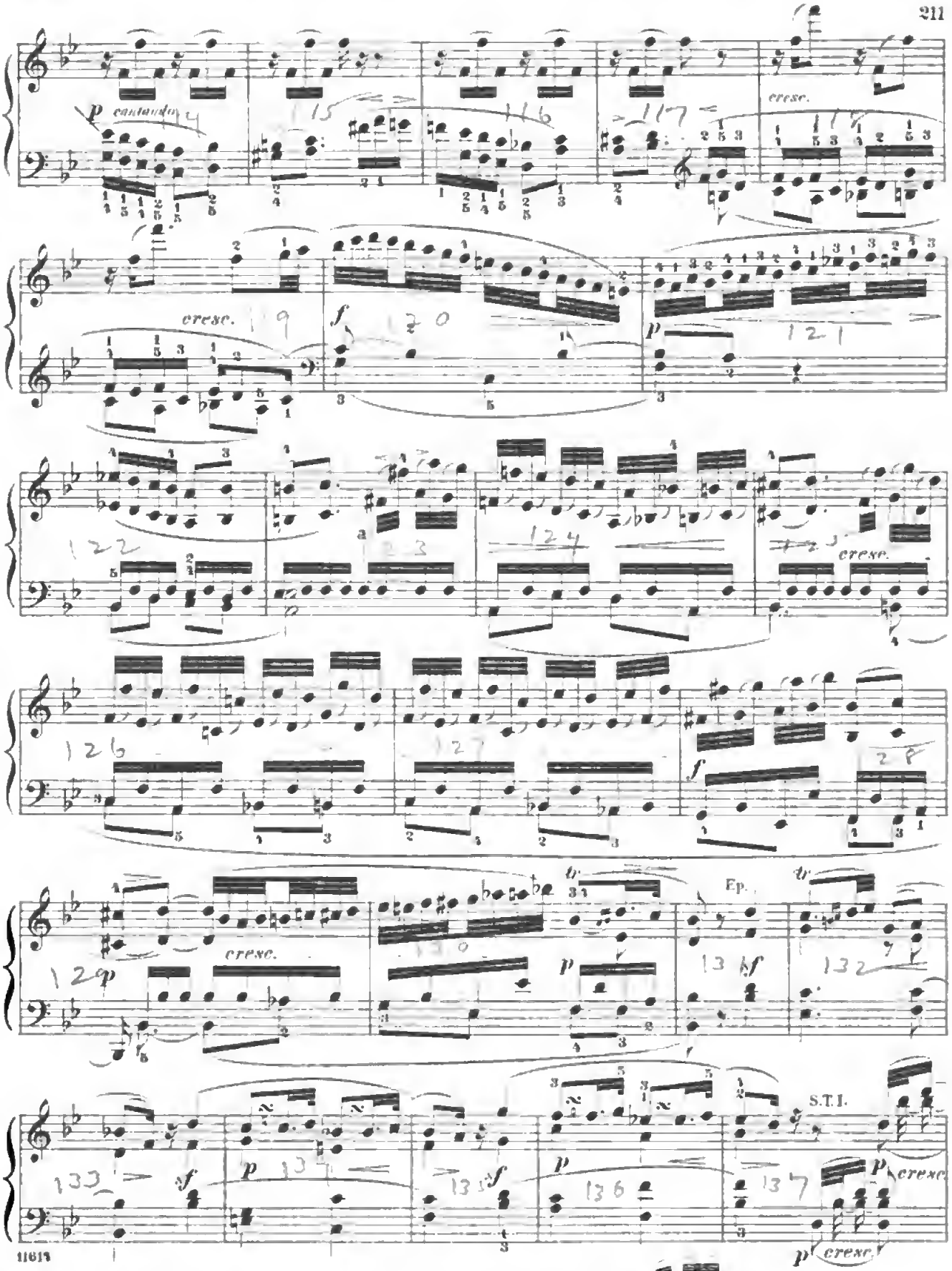

11613

a) In these figures the thumb may be allowed to hold its note somewhat longer: etc.

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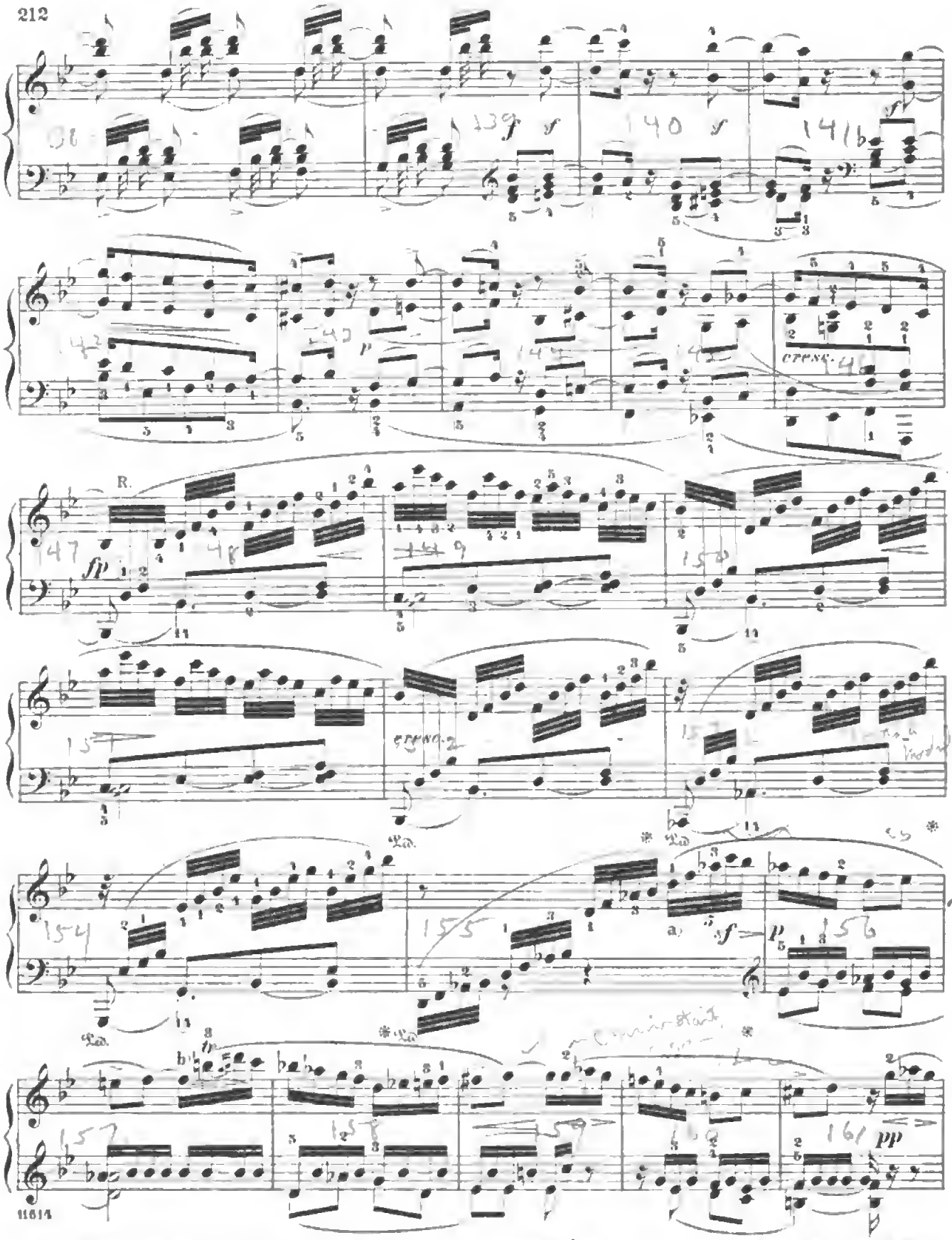

a) Divide this quintuplet so that the C enters on the count of the last 16th-note. But in order to lend special emphasis to this tone, with which the principal motive recommences, it is expedient to hold it a trifle longer than a 32nd-note.

b)

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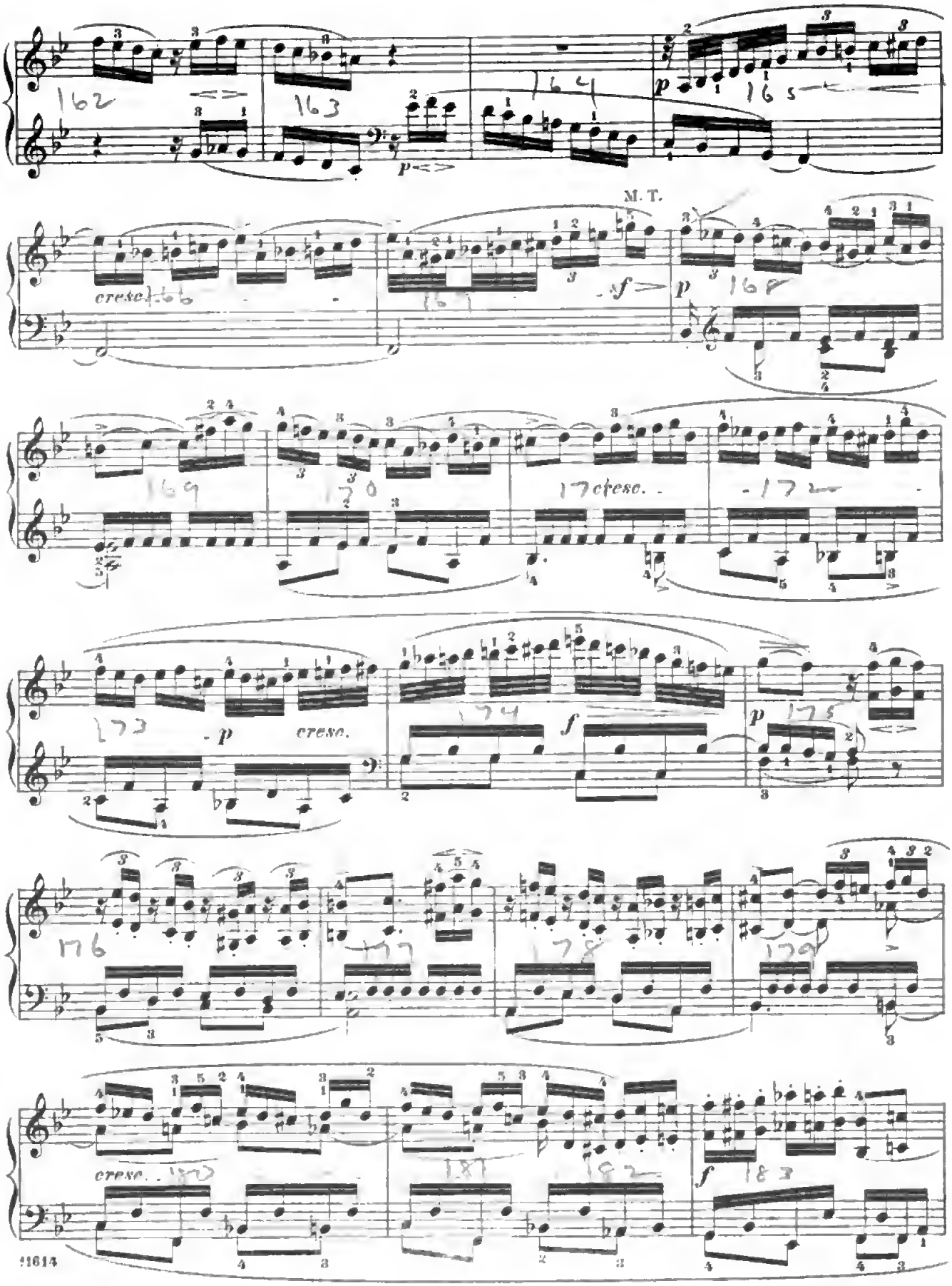

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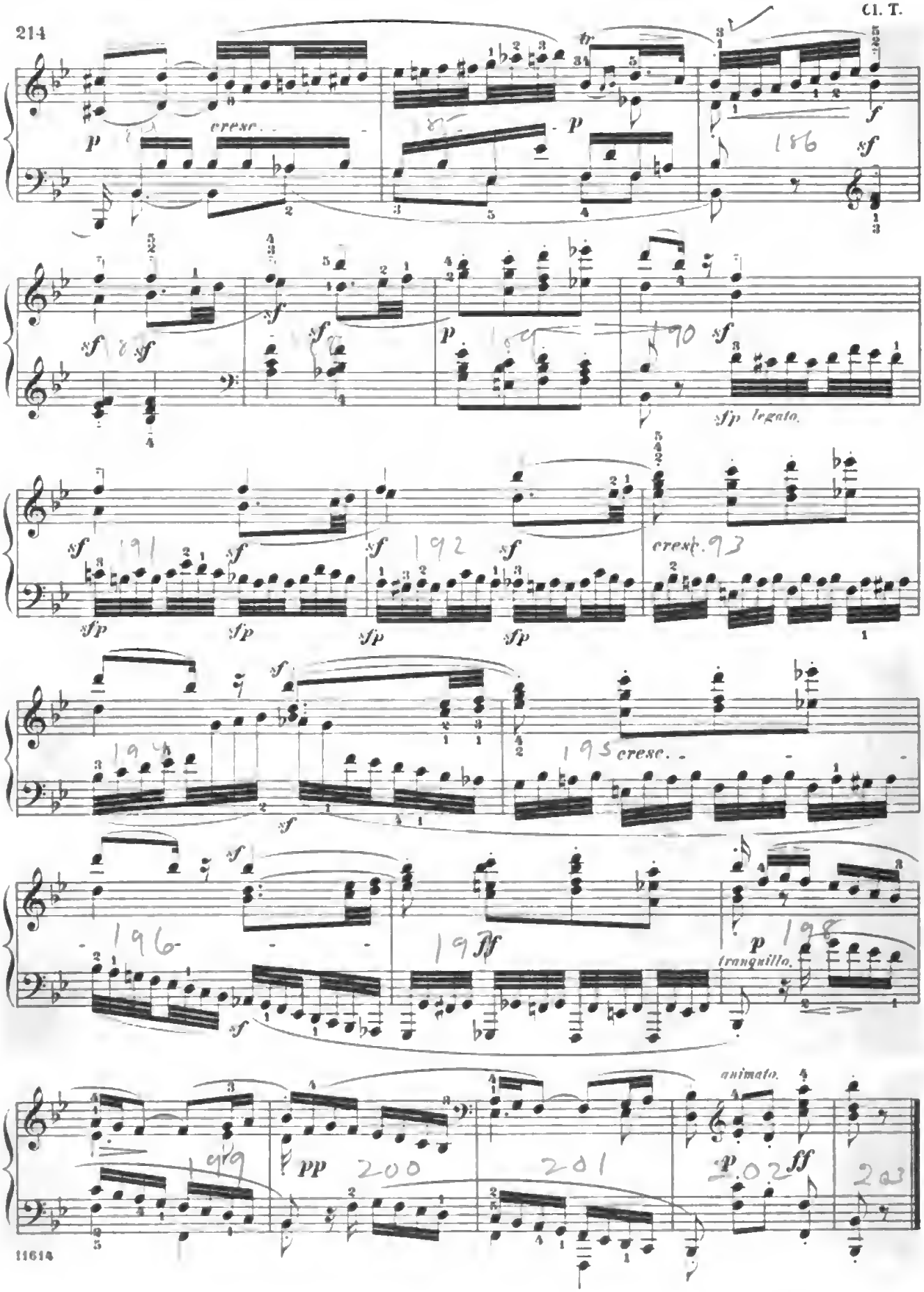

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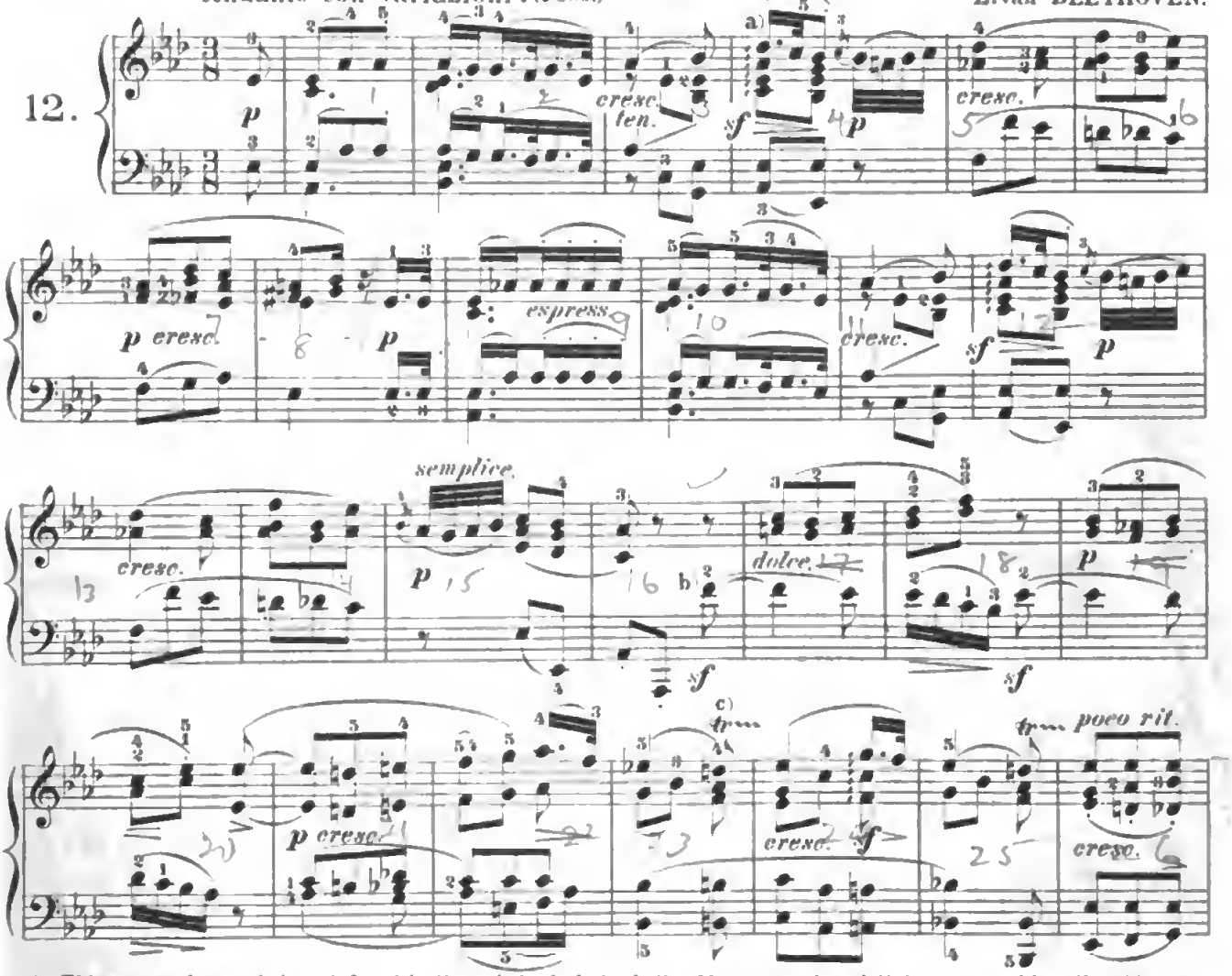
SONATA.

Op. 26.

To Prince CARL von LICHNOWSKY.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Tr., Transition, R., Return.

Andante con Variazioni. (♩=80.) L.van BEETHOVEN.



a) This arpeggio-mark is not found in the original; indeed, the Master employed it far more seldom than his predecessors Haydn and Mozart. Isolated exceptions (e.g. in Op. 7, Op. 31 № 2, etc.) simply confirm the easy conjecture, that the arpeggio style of playing was incompatible with his orchestral habit of thinking. Nevertheless, a moderately free use of the arpeggio in this place – and in various others as well – is eminently proper, not only on technical, but still more on acoustical, grounds (for the sake of euphony). The reproach of irreverence is disarmed by pointing to movements 1 and 2 of Op. 109, where we meet with a notation of chords in the form of small tied notes; — in Op. 27 № 2, Finale in C♯-minor, he even definitely indicates the breaking of the chord by rhythmically dividing it. An almost unnoticeable dwelling on the (melodically) most important highest tone is advisable, so as not to alter its relative value to the next. To be played nearly thus: and similarly in meas. 24:

b) The counter-melody in the left hand must be brought out in the same independent relief as the thematic song in the right, and with opposed shading.

c) Here the trill should undoubtedly be rounded off with an after-beat: although the Master desires this only where he expressly writes it (for instance, even in the initial theme of the Sonata with Violin, Op. 96, no after-beat must be added).

11615

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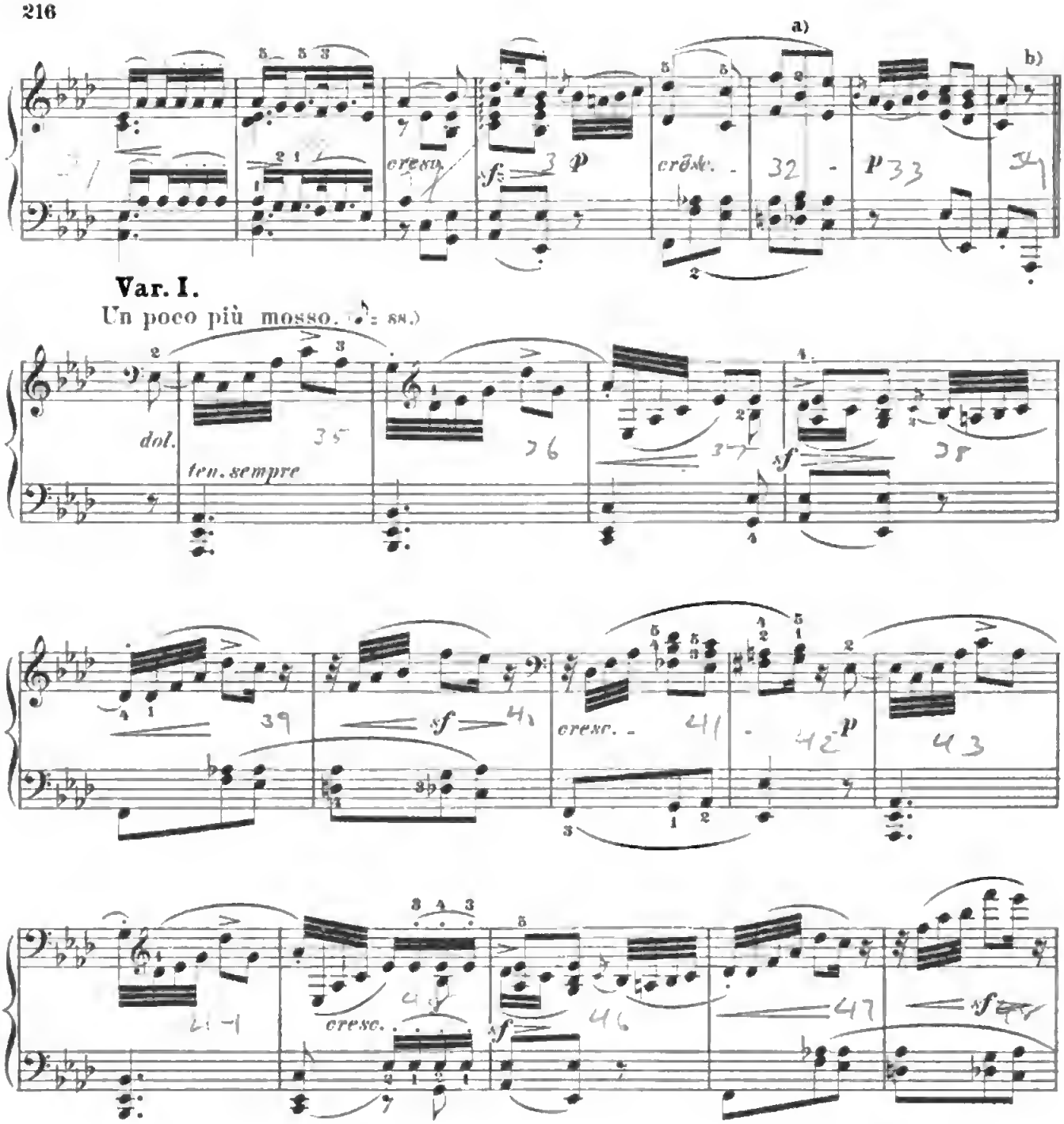

a) This taking of the lower tone of the octave with the left hand, in order to facilitate the *legato* in the melody, is equally applicable to the last eighth-note of the preceding measure.

b) In so-called bravura variations, intended to exhibit an applause-craving virtuosity, a pause after the theme, and between the several variations, is justifiable; but the art-form of the Variation, Beethoven's own peculiar creation, will not bear such a chilling interruption. The player should rather strive to attain flowing continuity, and to render the transitions (for instance, the acceleration in the tempo which is indispensable to the Third Variation, to prevent any effect of dragging) as imperceptible as possible.

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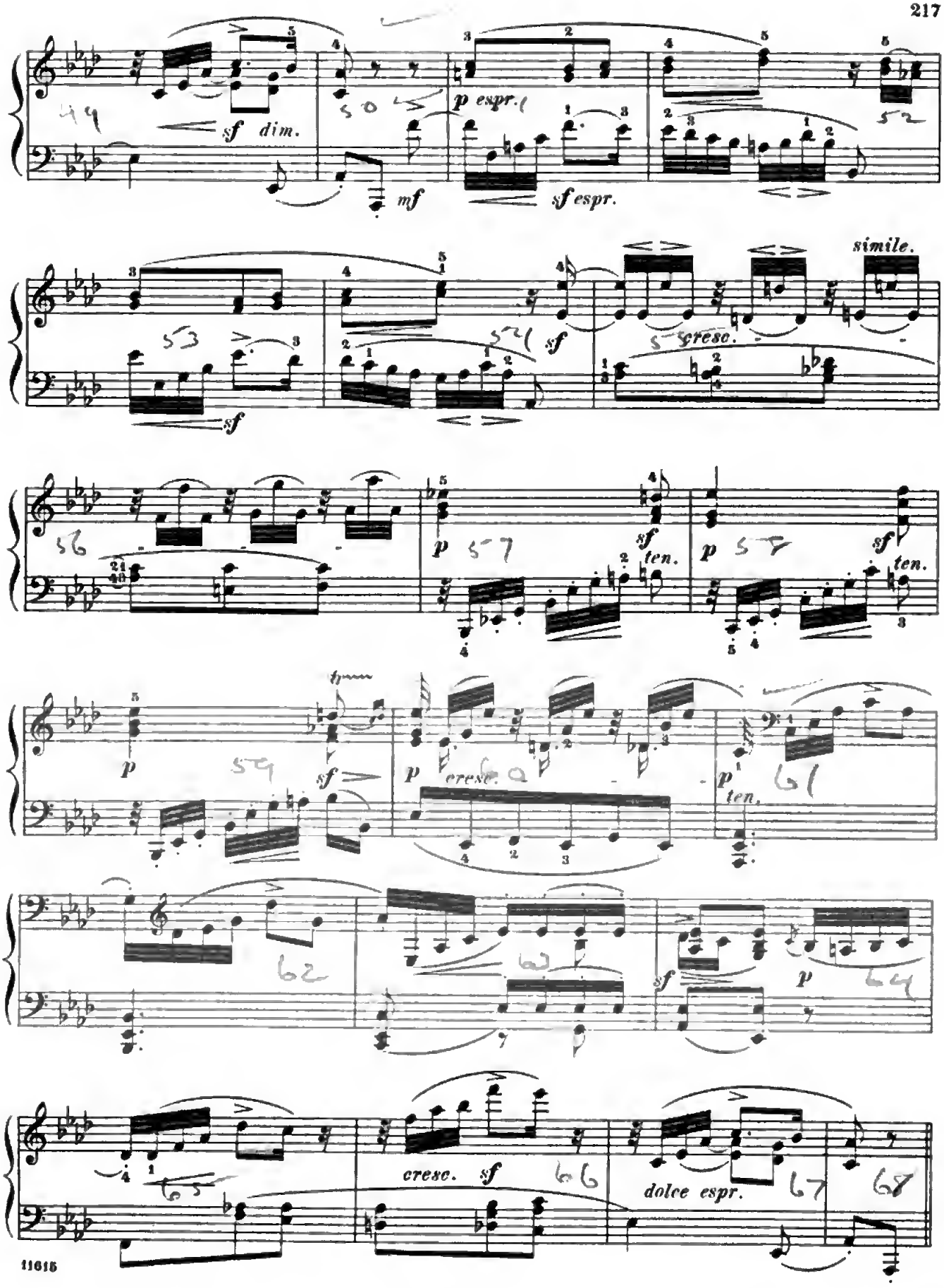
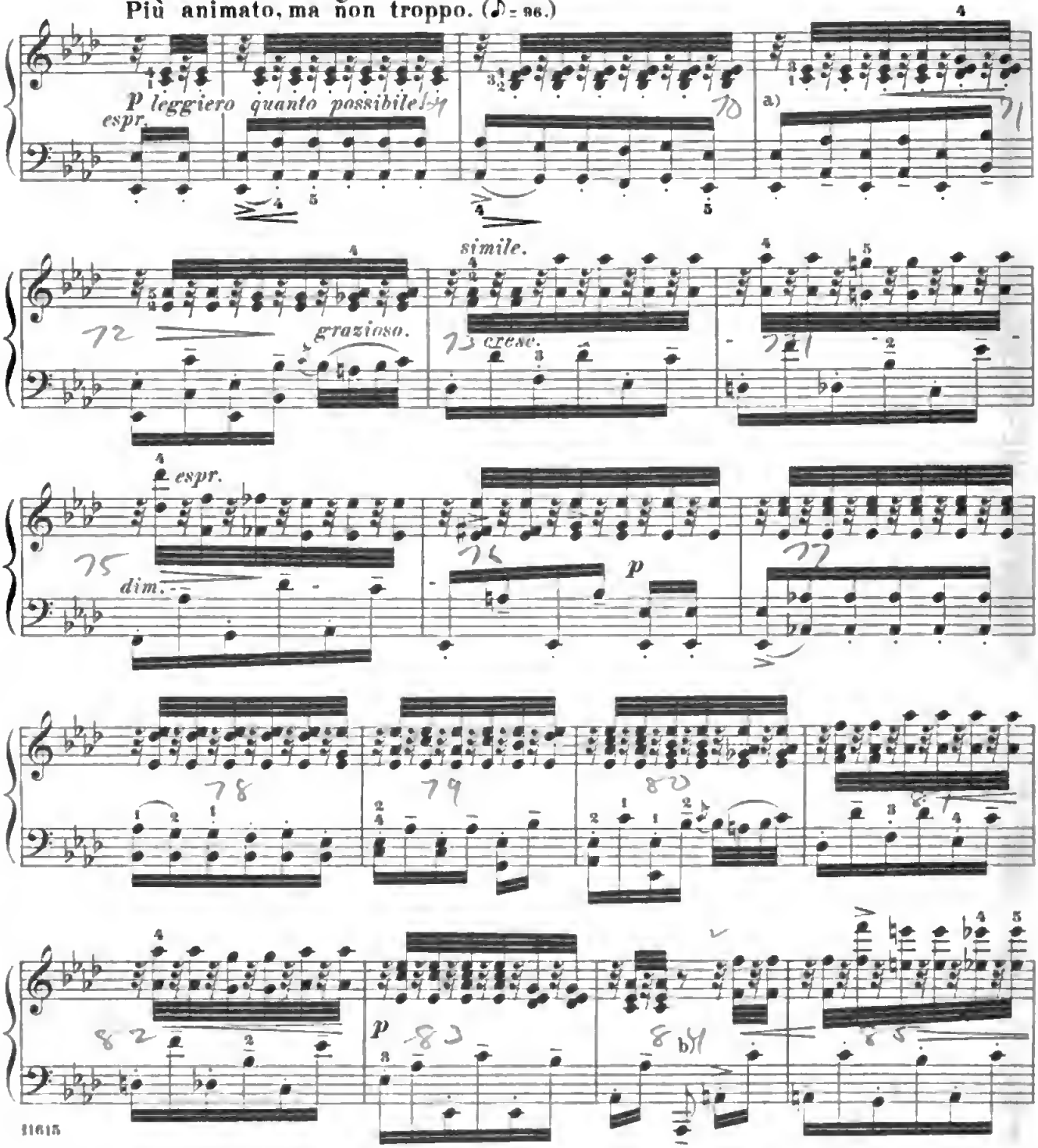

sf dim.
mf
p espr.
sf espr.
simile.
sf
cresc.
p
sf
ten.
cresc.
dolce espr.

Var. II.

Più animato, ma non troppo. (♪ = 96.)



11615

a) The melody contained in the after-striking sixteenth-notes, while making itself felt throughout, must be played no louder (though a trifle *more firmly*, as indicated by tho short dash _) than the anticipating bass notes alternating with them. Do not neglect to give due weight to the middle parts in the right hand, which are so essential as an harmonic filling.

b) A slight delay on the second eighth _ a momentary pause, as if at a semicolon _ is needful to introduce the remoter key (F-major) in which the middle section begins. This nuance may also be observed both in the Theme and the other Variations, although less imperatively demanded in these cases by euphonic considerations.

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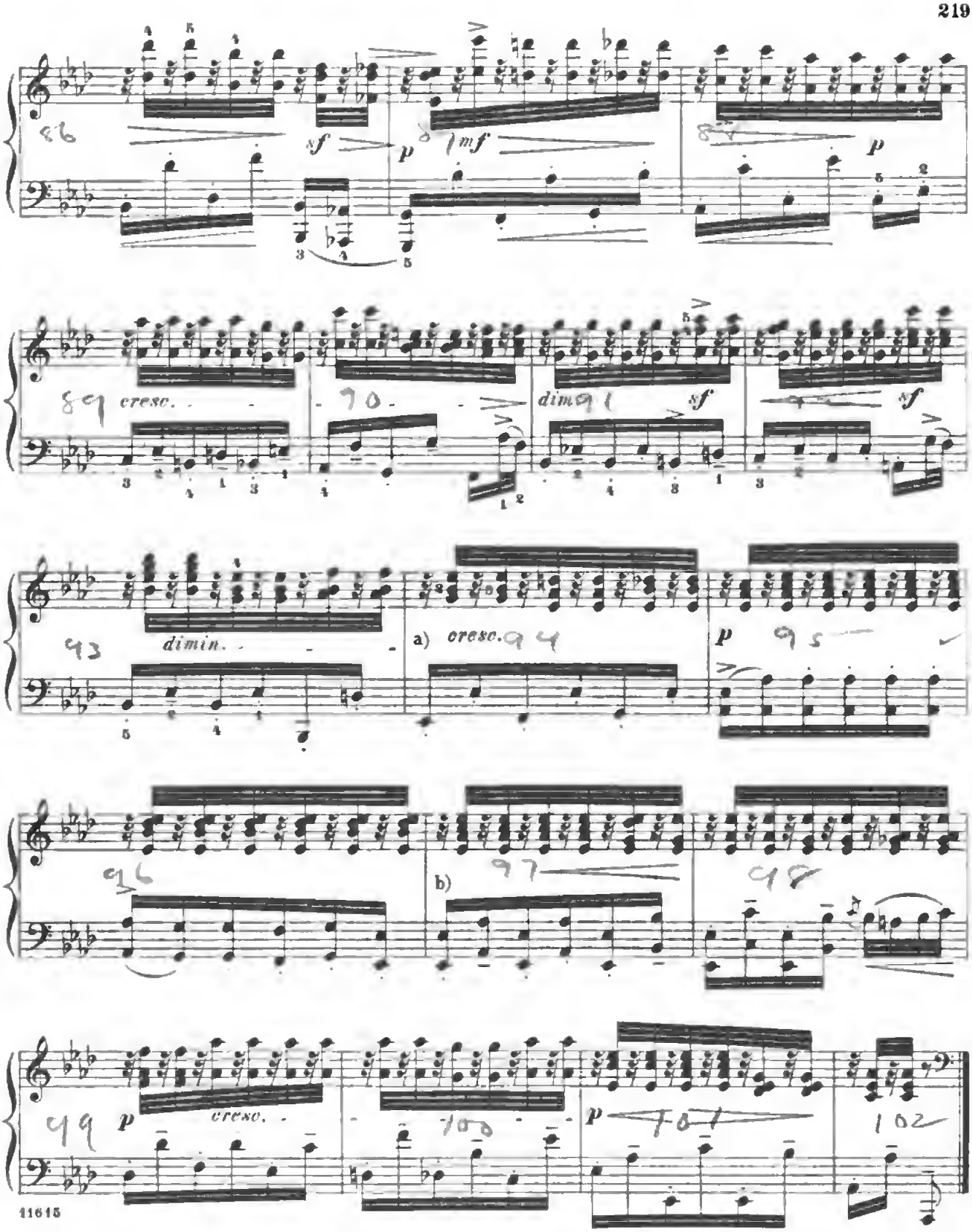

11615

a) The *crescendo* in this retrogressional measure is borrowed from the original transition in the Theme, the shading and expression of which must be studiously followed in the performance of each Variation.

b) Observe the accompanying middle part in this and the next measure:

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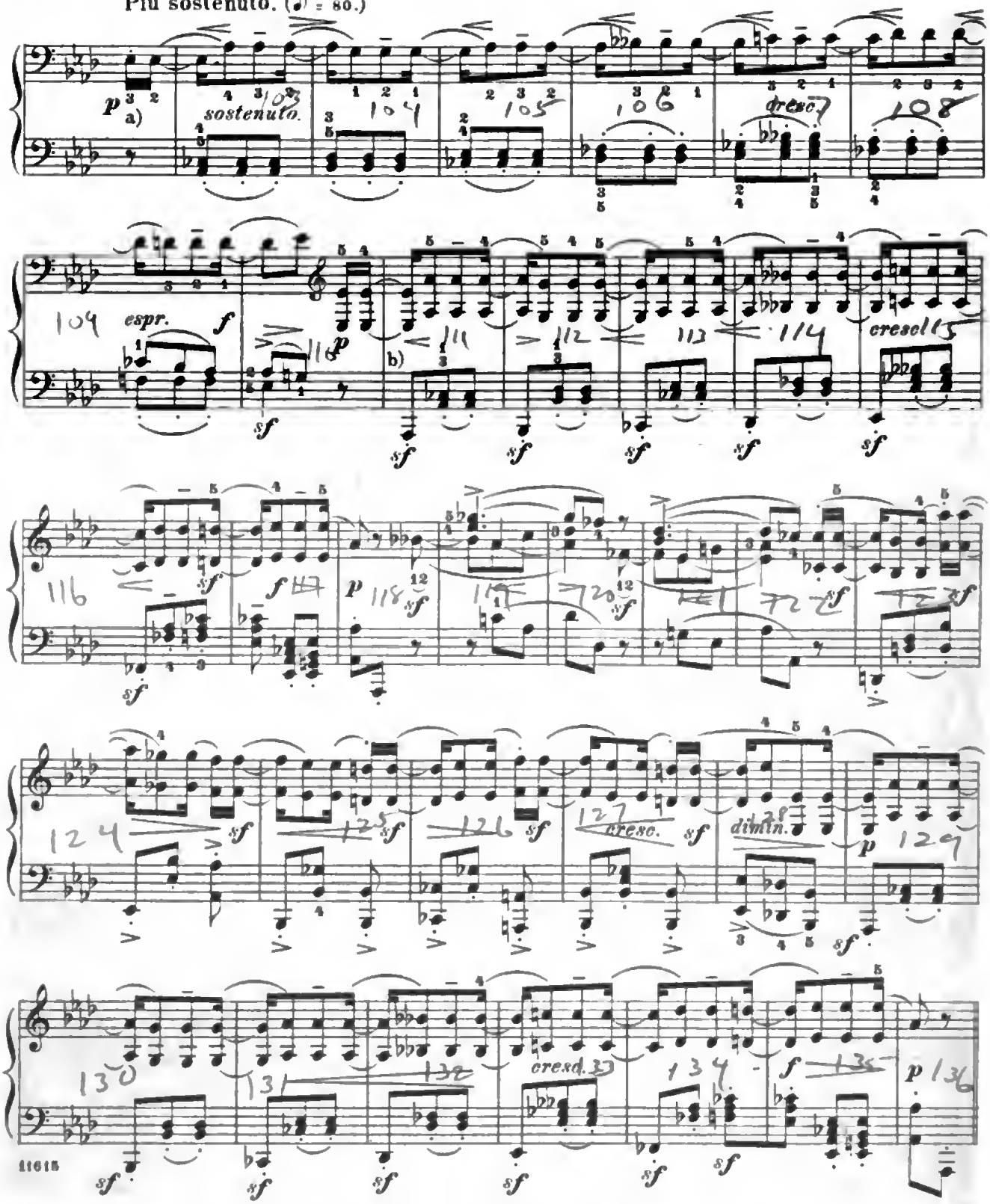
Var. III. (Minore.)

Più sostenuto. (♪ = 80.)



a) A signature of seven flats is unnecessary, and confuses the pupil's eye. Hummel, in his E♭-minor quintet, was also content with the signature of the major key.

b) The sforzato-sign *sf* always applies only to the note or chord over or under which it stands — a rule carefully to be observed throughout this Variation and the next-following.

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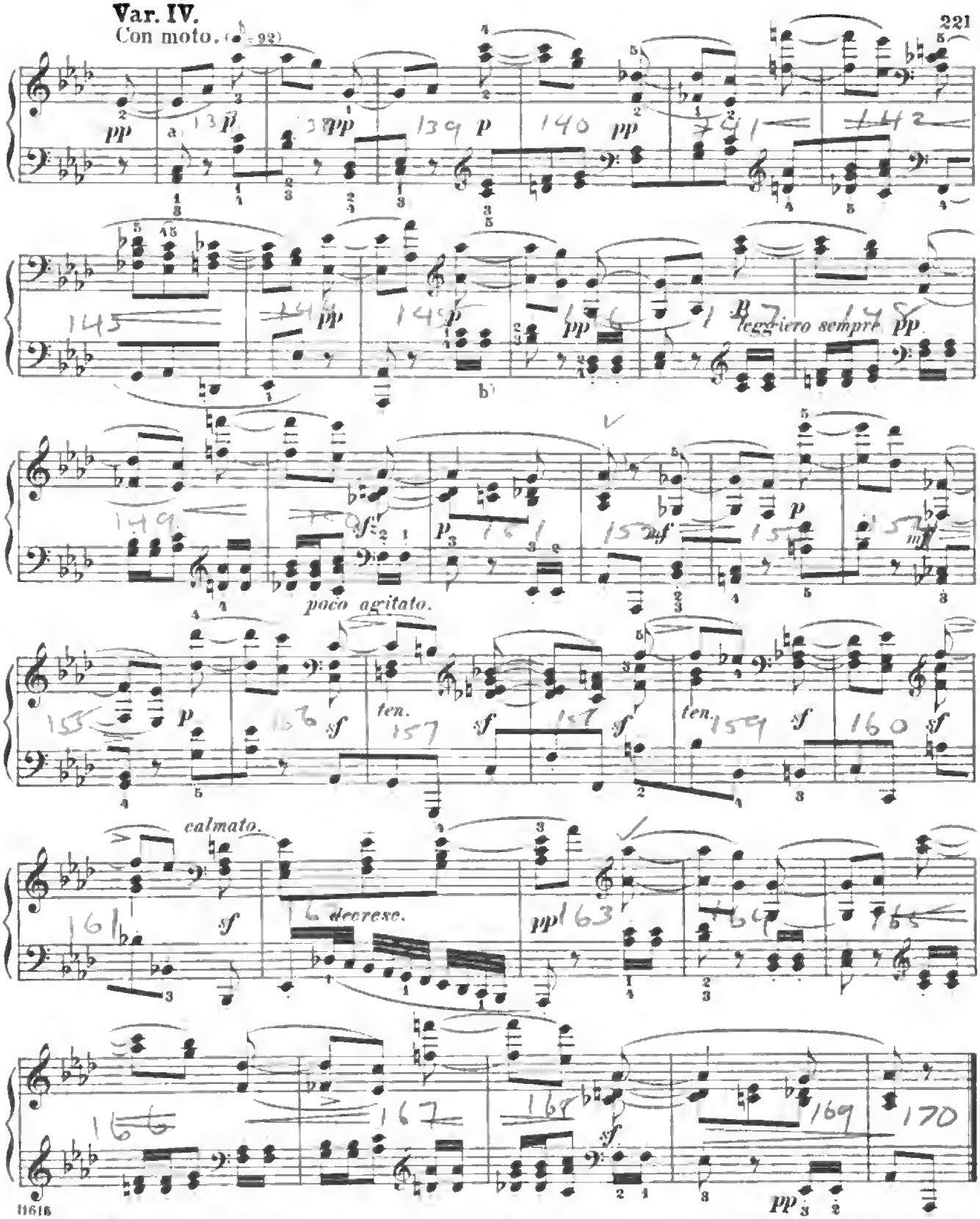
Var. IV.

Con moto. (♩ = 92)



a) The dialogue-form characteristic of this Variation (whose mode of presentation, more especially the alternation between different registers, has often been imitated, particularly by Mendelssohn) requires, in our opinion, a corresponding characteristic shading, for which, especially in the middle section, we have marked a free mode of execution, easily modifiable according to individual taste. In the *sforzatos* themselves (meas. 20-25) certain gradations must be observed, as *sf= f*, *sf= mf*, *sf= p*,— in short, one should attempt to "color," but without interfering with the requirement of fluent execution (with sharp contrasts of *legato* and *staccato* in the two hands).

b) The normal fingering for *staccato* passages in thirds is elsewhere $\frac{2}{1}$ and $\frac{3}{1}$, the latter on white keys.

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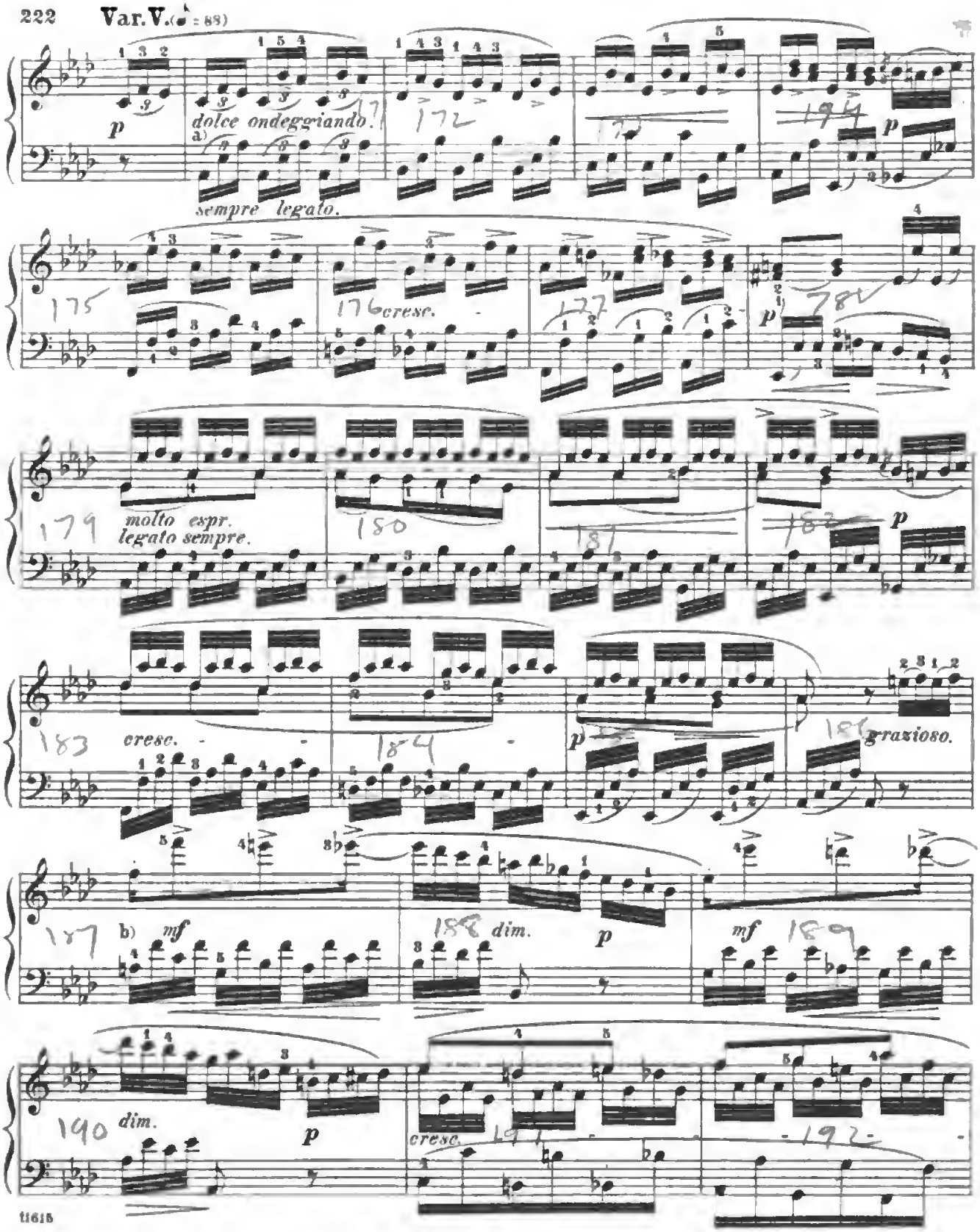

a) Not only the bass notes, but also the harmonic middle parts (as the first note in the right hand), may be held down: this is, indeed, indispensable for the production of the pianistic euphony evidently aimed at here by the composer.

b) Here the executant should remember the counter-melody for the right hand in the Theme: .

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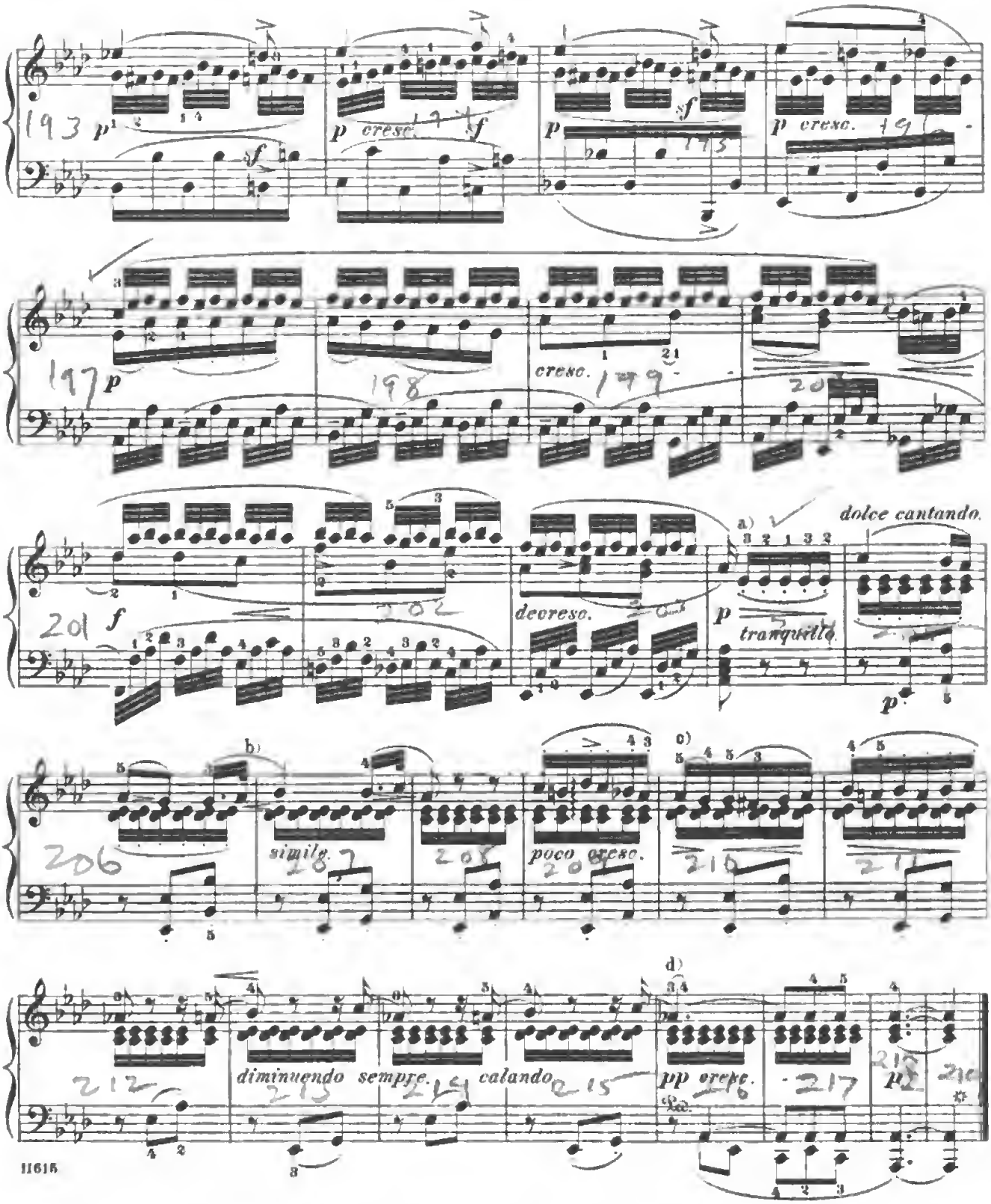
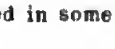


a) This charming Coda must end dreamily, as if lost in reverie, but not begin so; therefore, no perceptible change in the Tempo should be made, letting the *calando,* both as regards tone-power and movement, creep on very gradually.

b) Some new editions have the unjustifiable alteration:

c) A strict *legato,* and not, as in the measure preceding and following,

d) The shading *pp*  *pp* marked in some new editions is incorrect.

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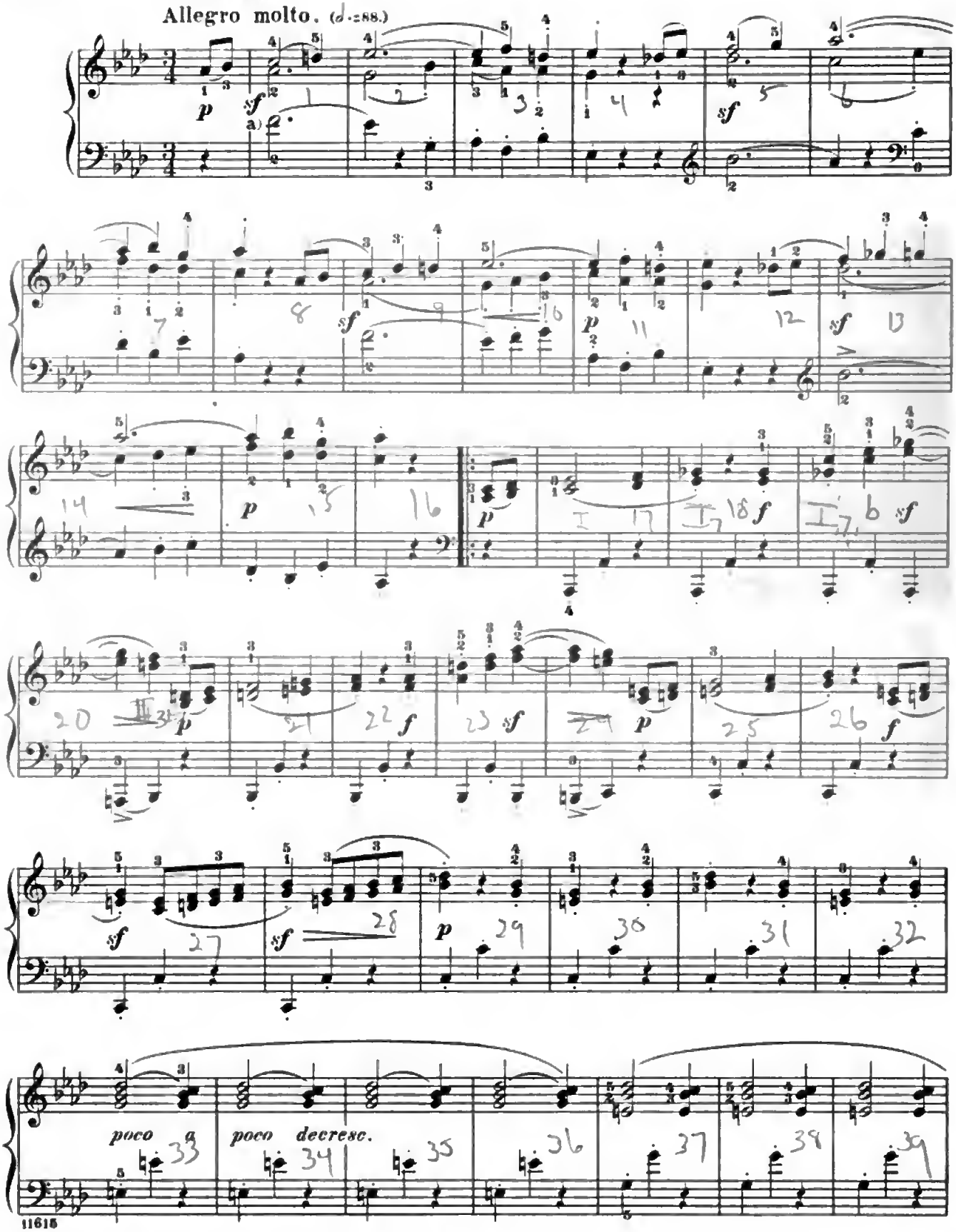
II. Scherzo.

Allegro molto. (♩=88.)



a) See Page 220, Note b) in the first movement, Var 3.

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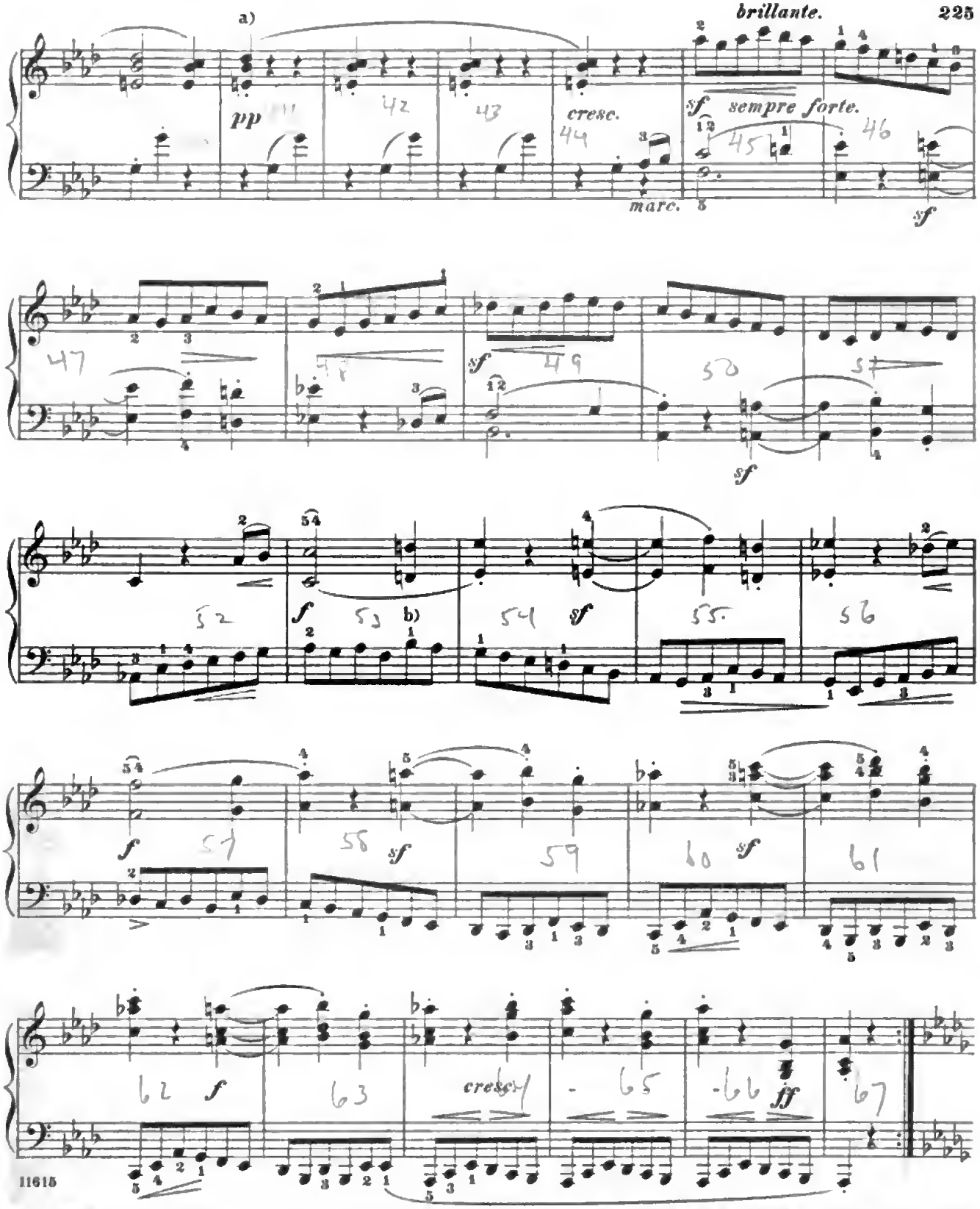

11615

a) The player should resist any inclination to retard; the more so, as these twelve measures before the reprise of the Theme are to be regarded, in themselves, as a *ritardando* of ample length.

b) It is quite as absurd to forbid the use of the thumb on black keys, as to forbid the substitution of a longer finger for this, the shortest of all, when thereby an unnecessary change in the position of the hand could be obviated, in deference to any pedantic system of fingering. In fact, every Beethoven player ought to prepare himself for any emergency — extraordinary demands on his technique — by diligently practising the scales in the flat keys with the fingering for C-major, a plan first suggested by Bertini.

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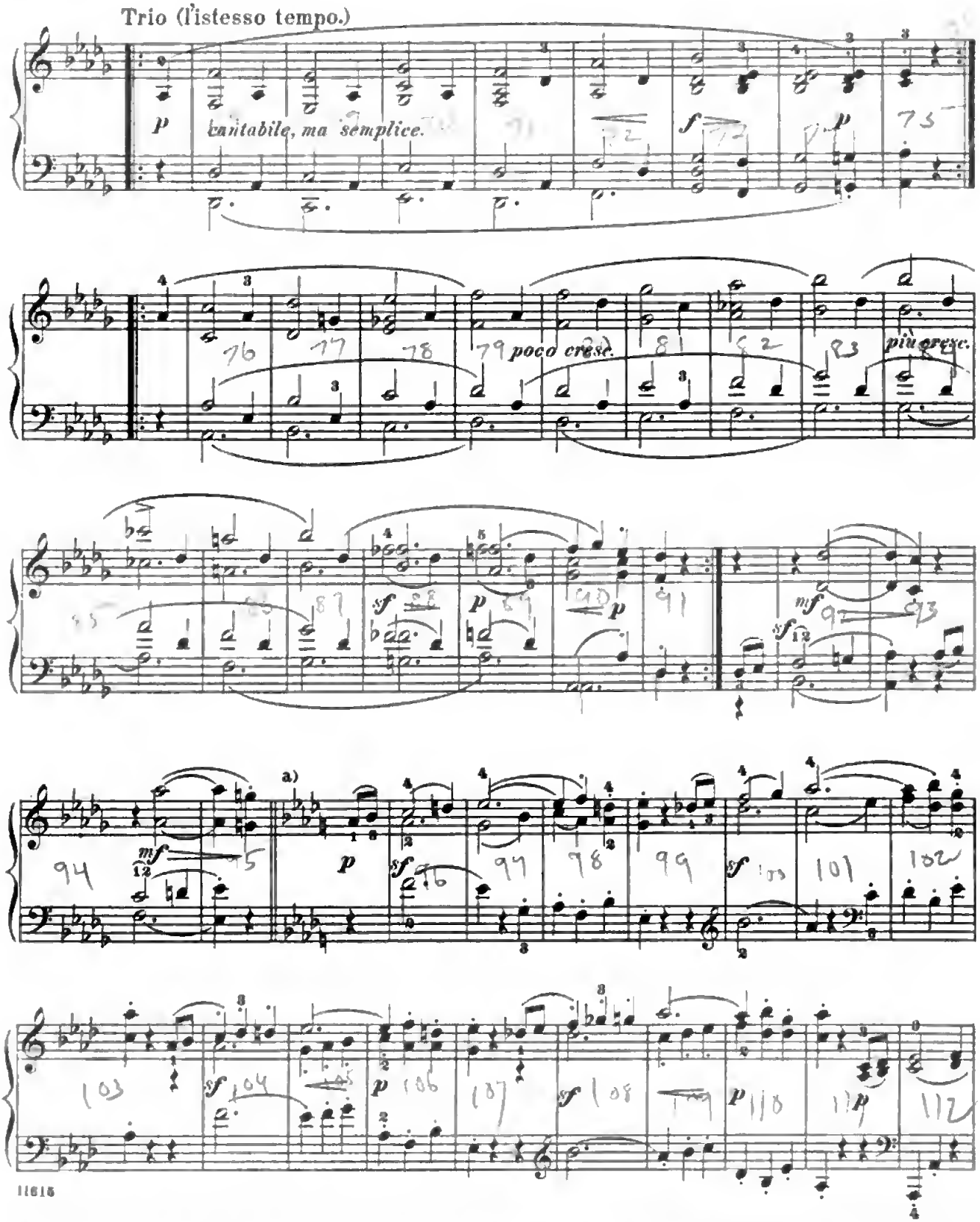
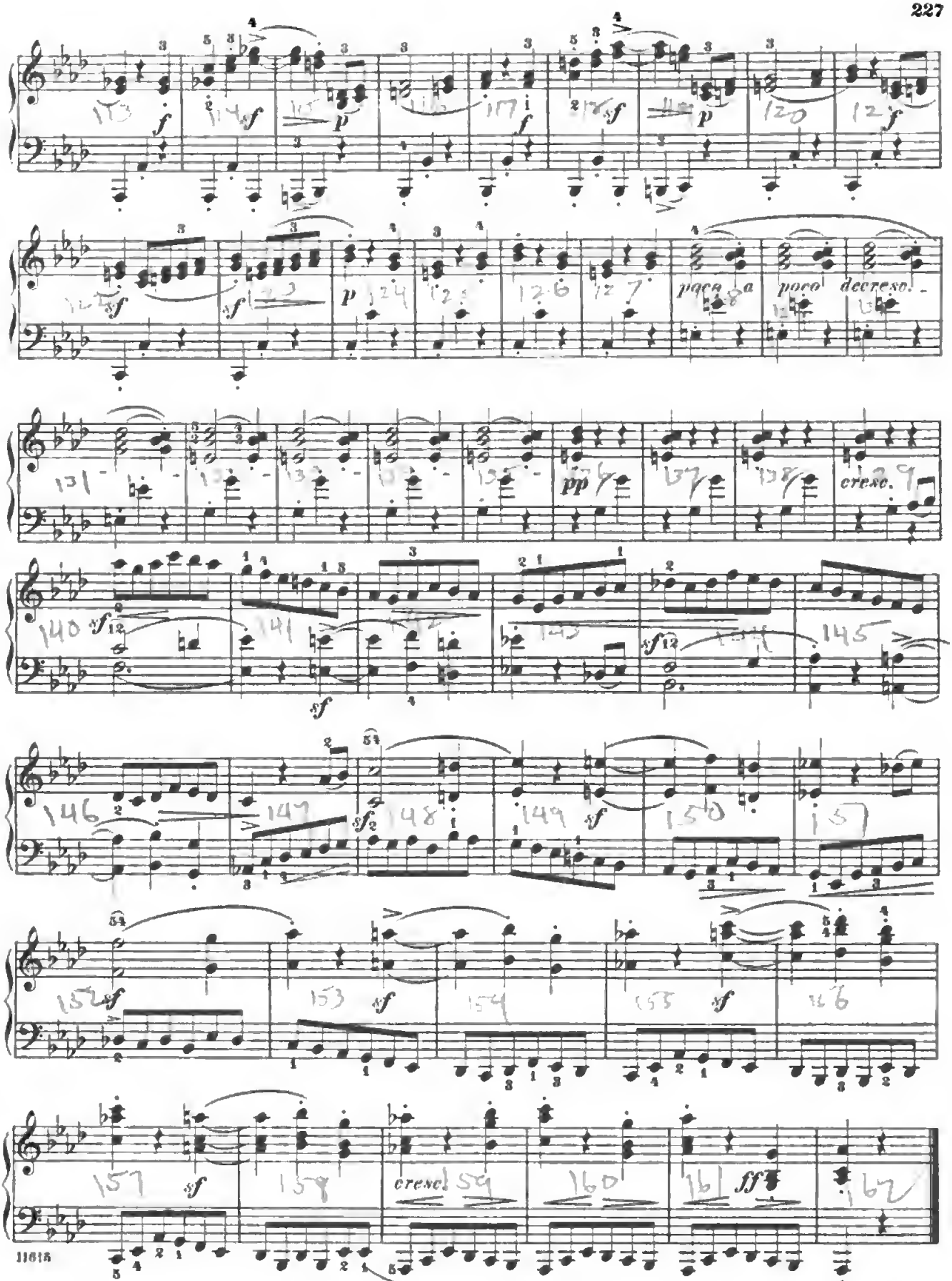


11615

a) A brief pause before the reëntrance of the Scherzo would be entirely in keeping with a humoristic conception of these four genuinely Beethovenish transitional measures. They ought then to be played rather emphatically, as if angrily dismissing the trio-theme, and the reprise of the scherzo-theme taken up in a graceful, bantering style.



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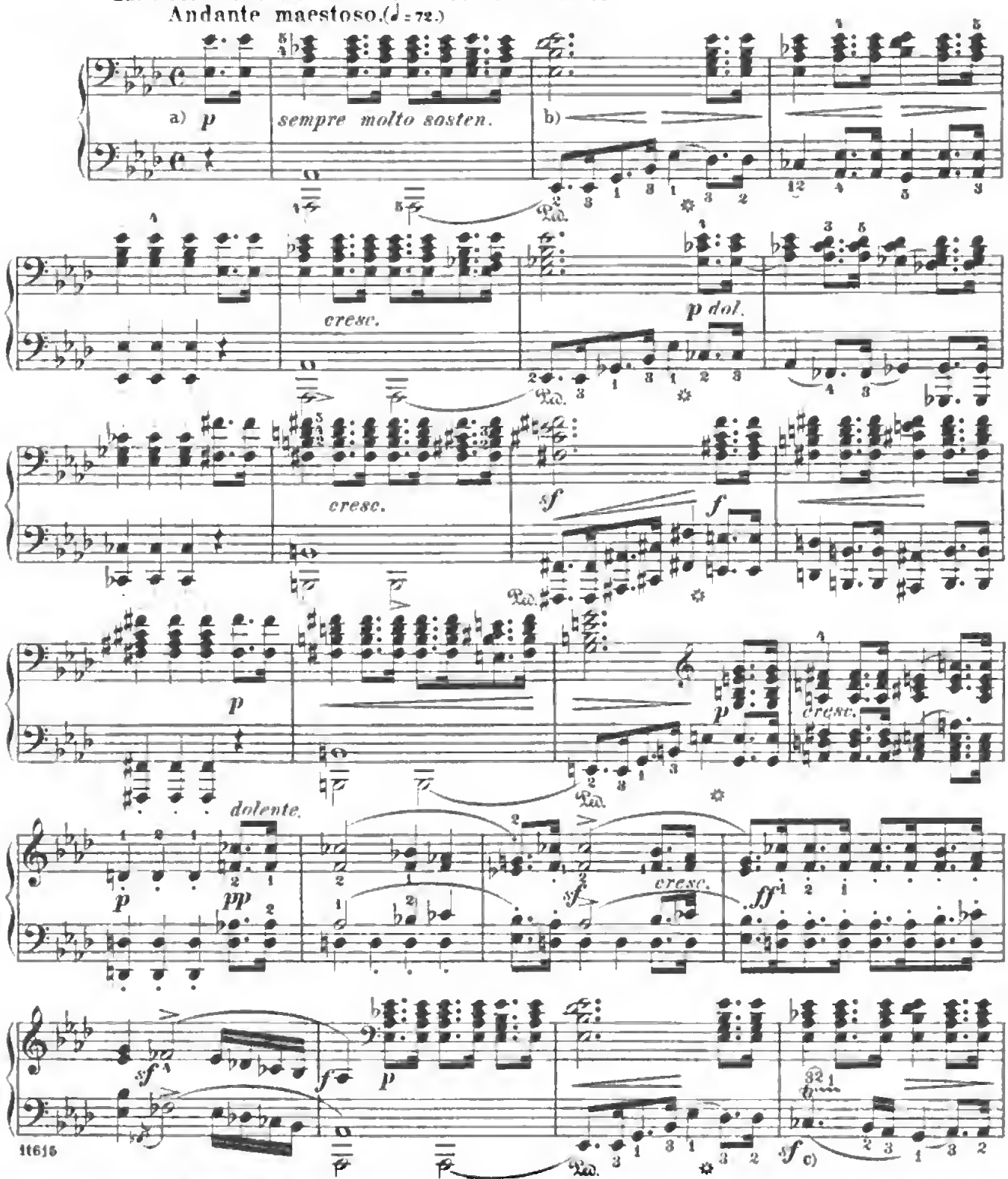
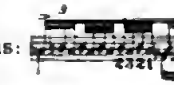
III. Marcia funebre sulla morte d'un eroe.

Andante maestoso. (♩ = 72.)



a) In contrast with most of the Master's sonatas, in which the internal psychological connection between the several movements is so marked that their regular succession cannot be interrupted without injnry to the effect, this succession is entirely optional in Op. 26. In this particular it might well be called a (modernized) "Suite", no other unity besides that of key being apparent amid the rich and charming variety of its construction. For this reason, its four numbers may either be played each by itself, or in a different succession, — e. g., Dead March, Scherzo, Variations, Rondo, which might possibly be "more effective".

b) The lowest part in the right hand shonld be quitted to make way for the left on the third quarter, and similarly 4 and 8 measures further on.

c) Take care not to treat the two 16th-notes like the after-beat of a trill; they must be played thus: 

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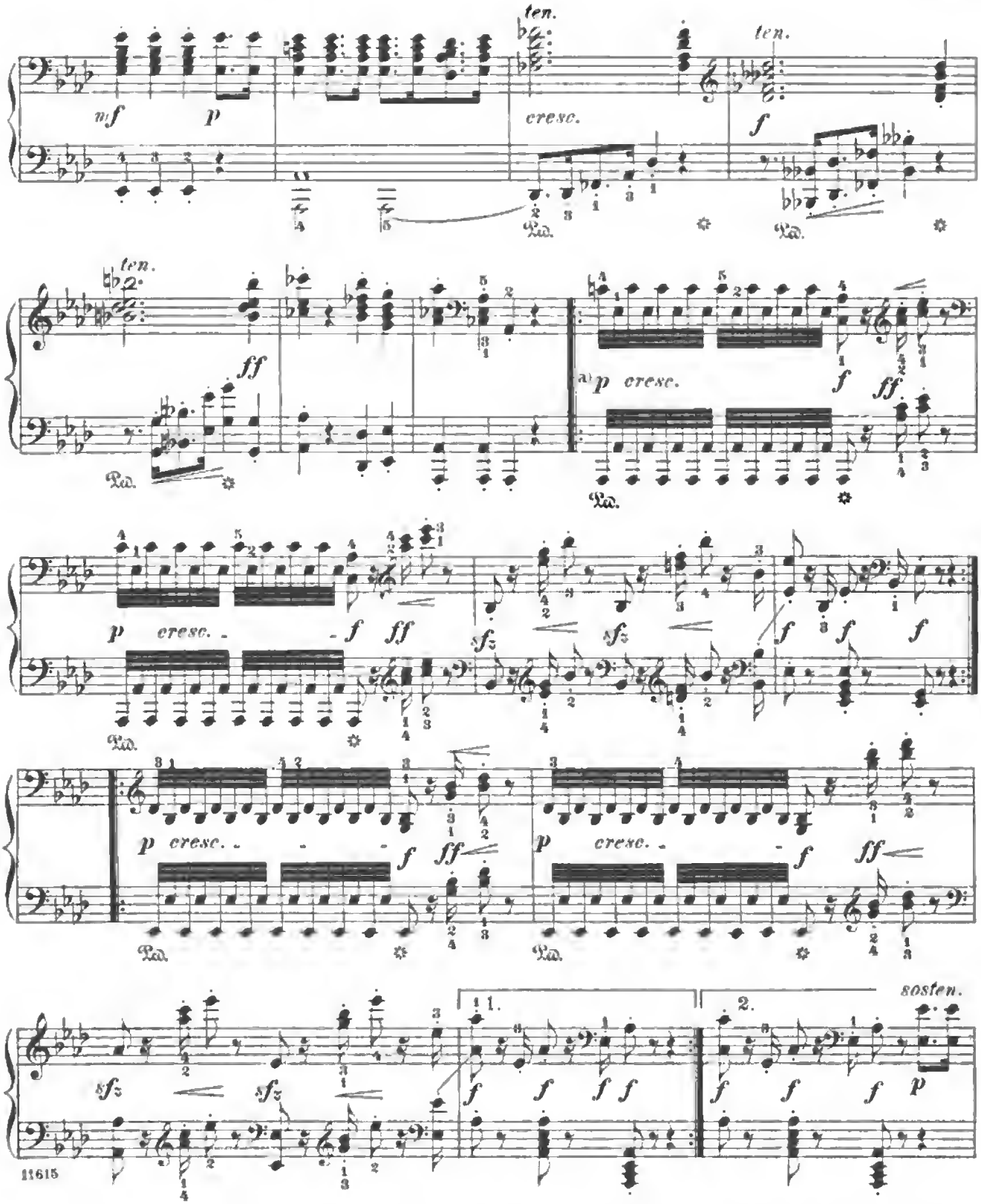

a) The change of fingers marked here facilitates the *crescendo* in the tremolo, which must keep strictly to the given number of notes and strive after the effect of a military roll on the drums; in fact, this whole movement is conceived in a distinctly orchestral spirit, and should therefore be felt and colored in its reproduction like an orchestral piece.

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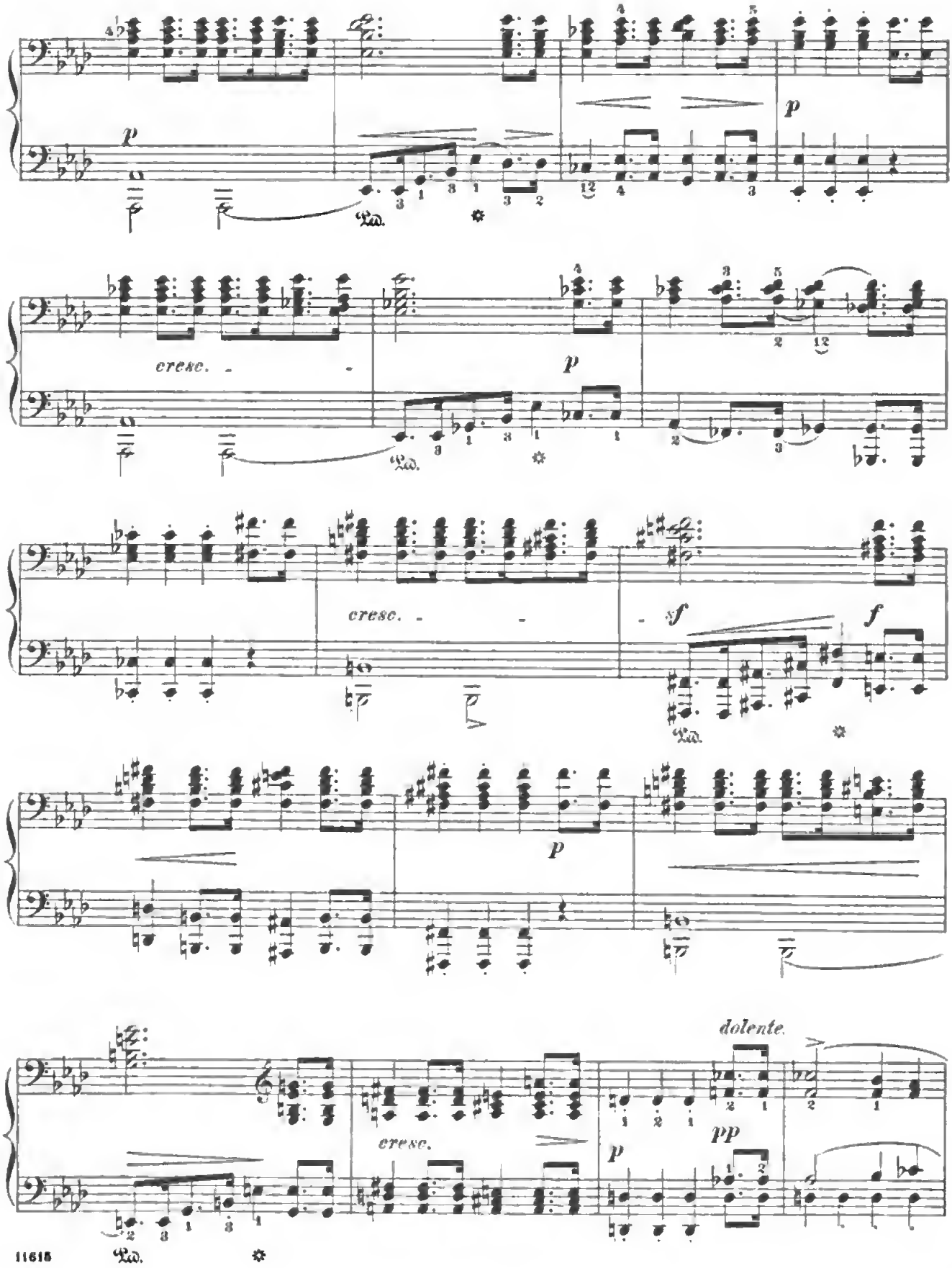

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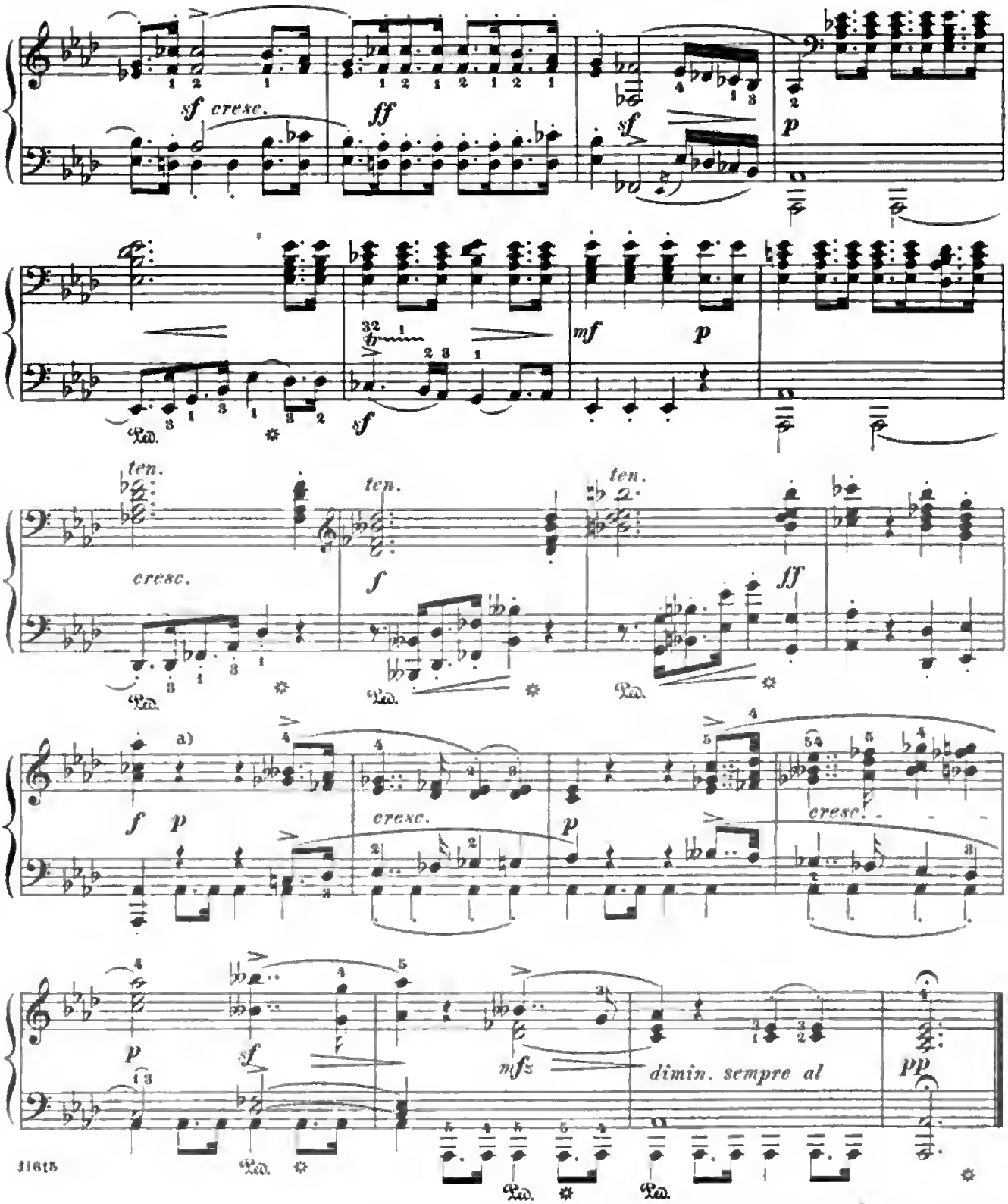

a) This coda must by no means be treated like a "Bagatelle". Both the ascending and descending passages contain the sum, so to speak, of all agonizing woes, concentrated to wellnigh convulsive expression; and in spite of the modulation to major are not to be conceived as a reconciliation — as if their spirit justified an immediate passage to the lively Finale-Impromptu.

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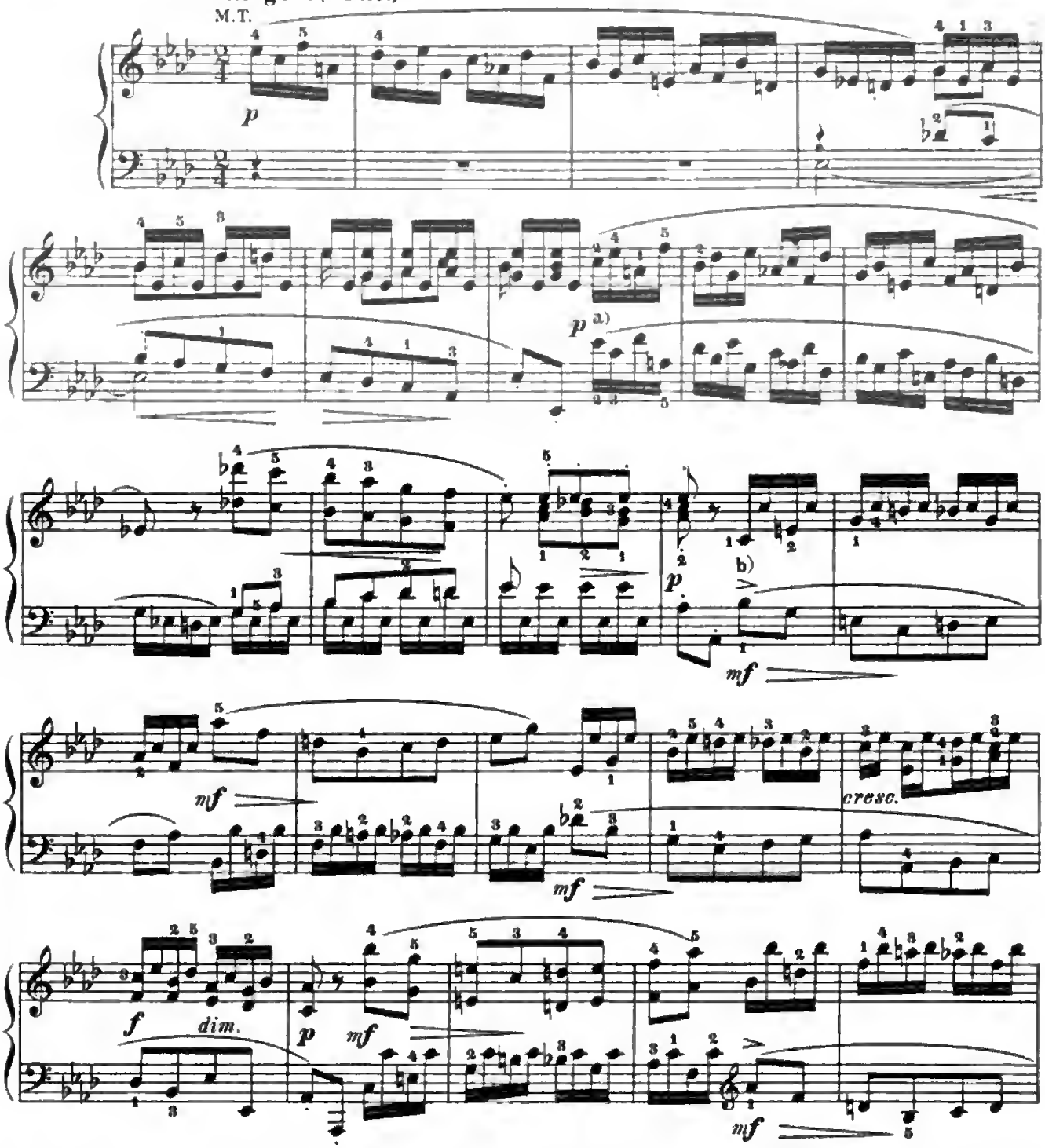
IV. Rondo.

Allegro. (♩ = 116.)

M.T.



a) Here the Theme proper lies in the lower part; hence the left hand must play somewhat louder than the right, which, though playing the same tones, reverses their order, whereby their melodious connection is dissolved, and their significance reduced to that of a mere figurate accompaniment.

b) Though extremely few expression-marks occur in the original, the material invites so great a variety of shading that we have felt justified in making numerous additions in this regard, in order to prevent the player from falling into an indiscriminating "reading-off" or "rattling-off," such as many self-appointed guardians of the classics still unhappily declare to be canonical.

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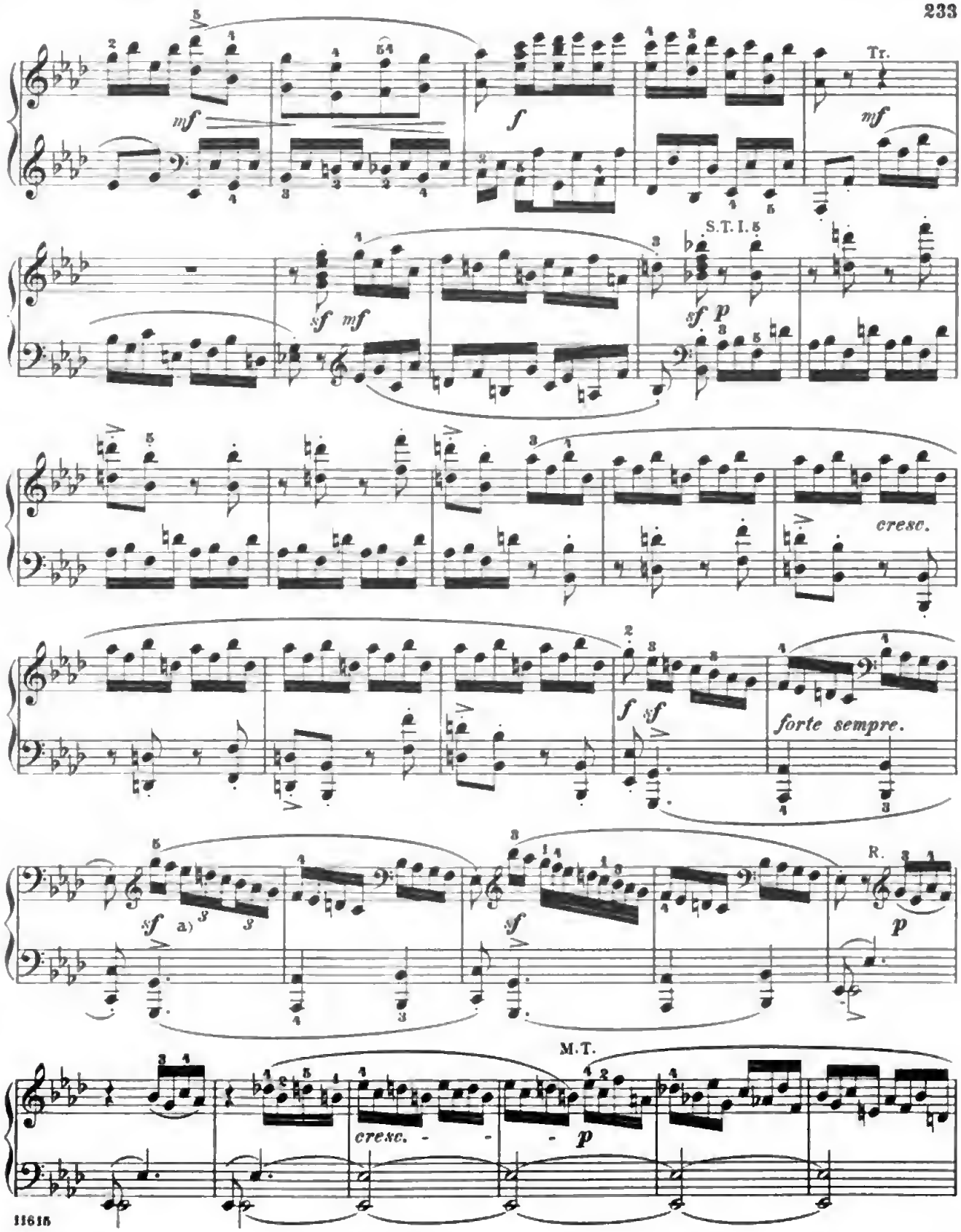

11616

a) The marking as a sextuplet in the original is doubtless an oversight, and likewise contradicts the twice-repeated marking as a double triplet in analogous passages (20 and 18 measures before the close). A $\widehat{6}$ over sixteenth-notes indicates one triplet of eighths, not two of sixteenths.

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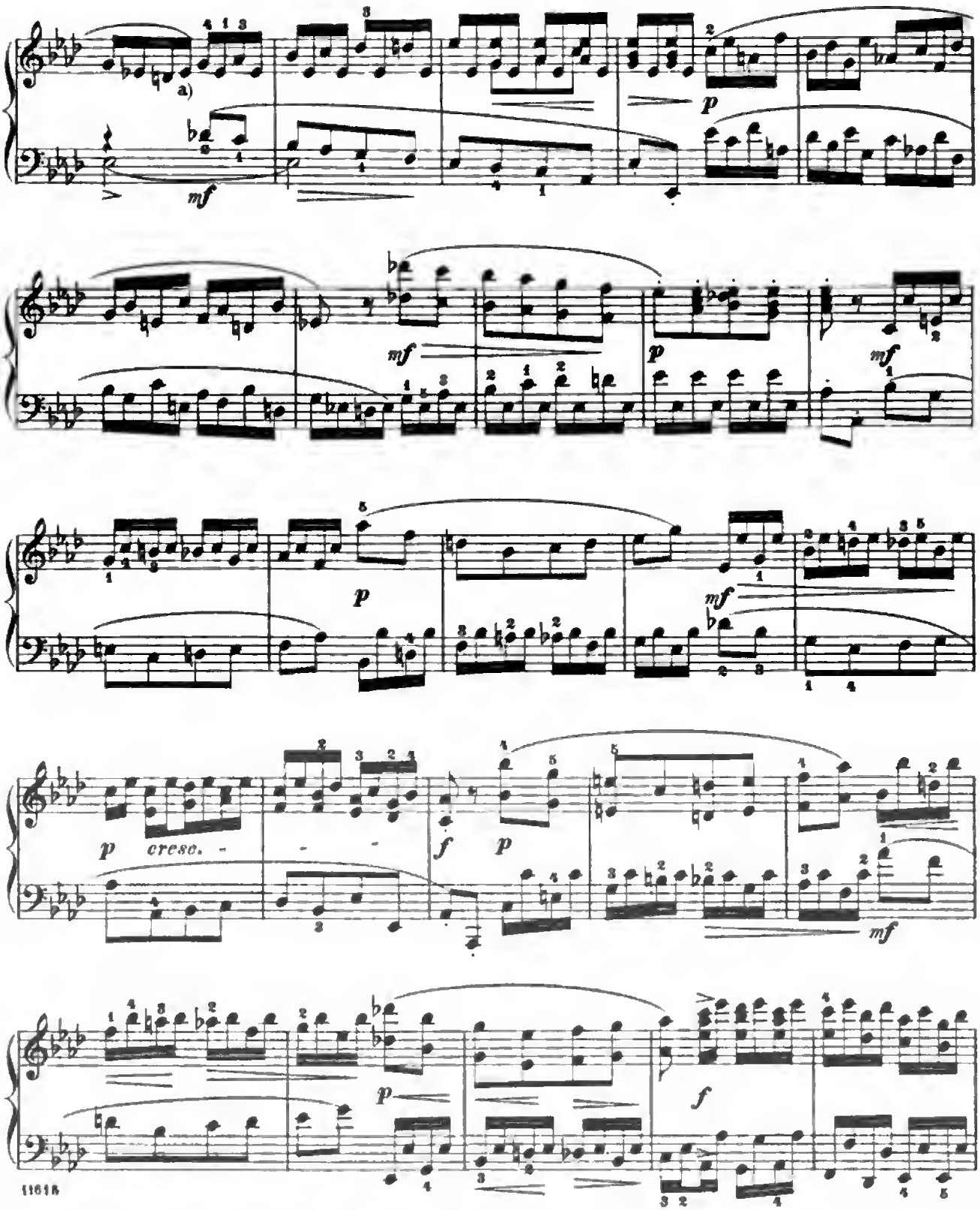

11618

a) Variety is the spice of life. For the repetition of the first subject we have proposed a shading differeot from that first employed; the player may adopt whichever he pleases. The main poiot is, io aoy eveot, *to shade* — — to ieod life, animatioo aod movemeot to the performance. The omissioo of expressioo-marks on the composer's part is to be regarded simply as a permissioo for iodividual freedom of interpretation.

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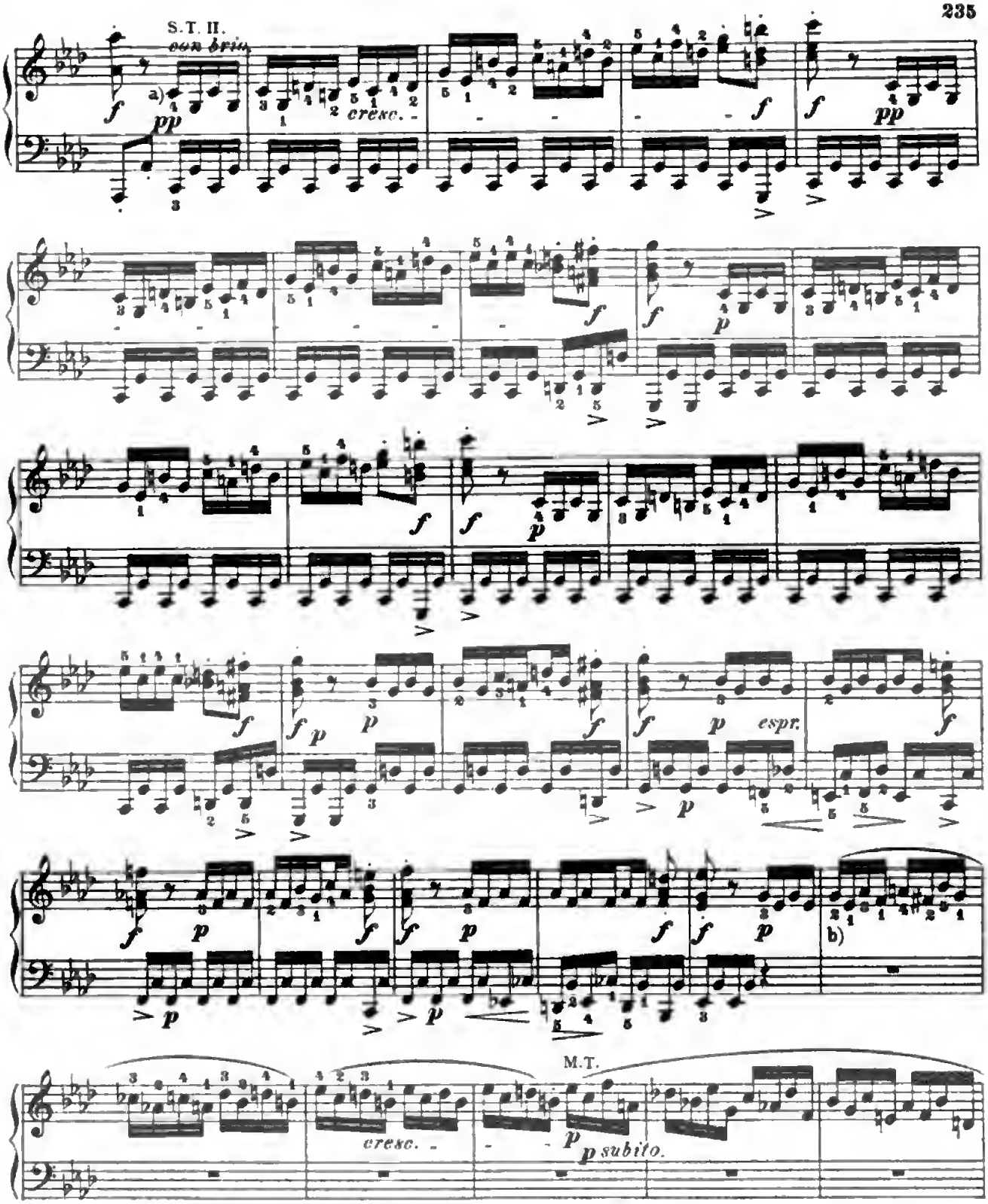

a) This C-minor Episode may be compared, in its character and in the energetic manner of expression suited to it, with the A-minor Episode in the Rondo of Op. 53, or (to quote an example in grander style) with the G-minor Episode in the Finale of the Sinfonia eroica. The fingering, approved by experience, though it may appear peculiar at a first reading, is more reliable than the 3 1 4 1 4 2 after the Clementi-Hummel method, which latter is wanting in regularly recurring points of support.

b) The fingering for passages in broken thirds in *legato* may also be copied from that for simultaneous thirds in *staccato* (comp. Note b on Page 221); thus: 4 2 4 1 4 2 4 1, etc.

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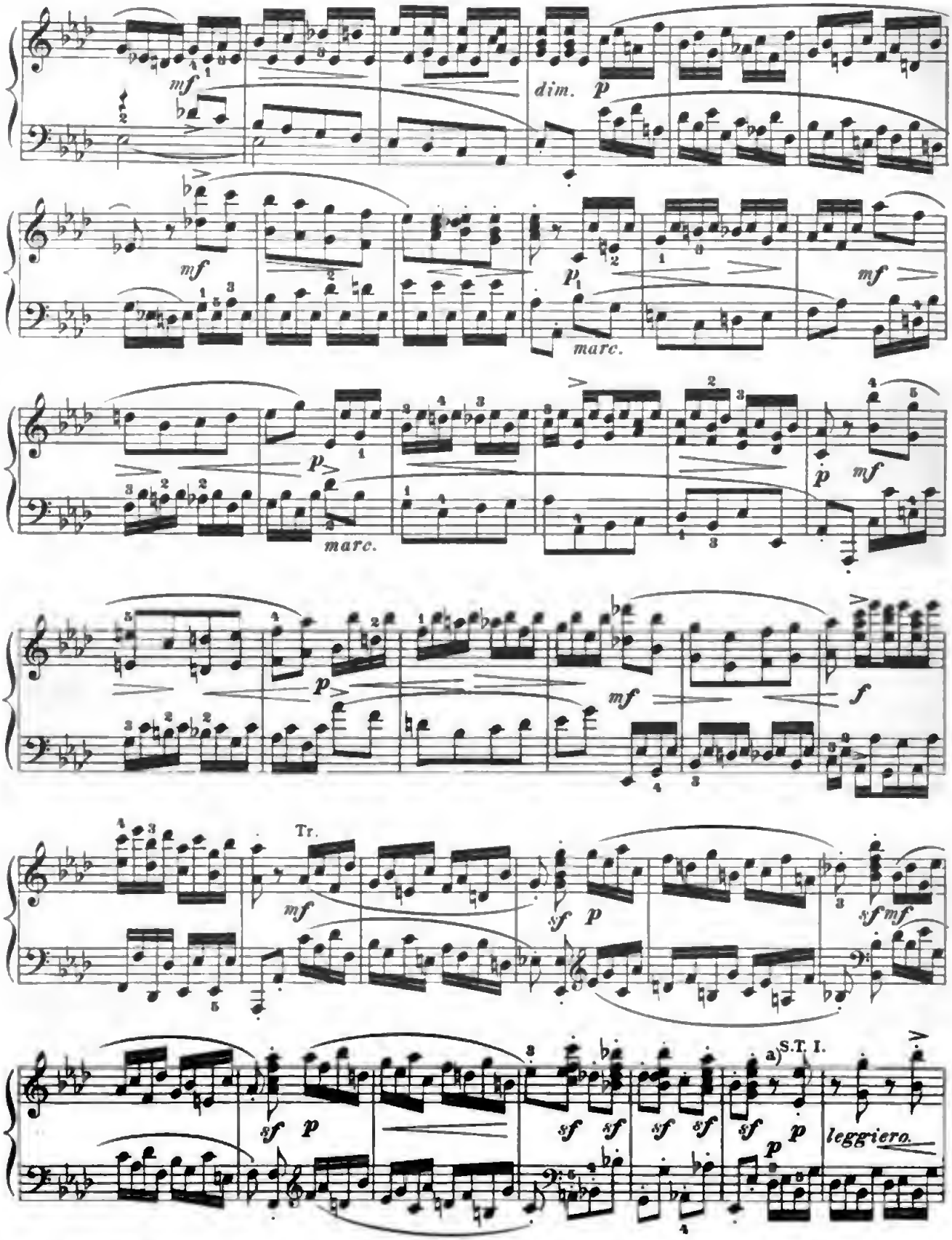

a) In *staccato* octave-passages it is best to use the fifth finger instead of the fourth on the black keys as well, to secure uniformity in the position of the hand (and also in the actual down-stroke).

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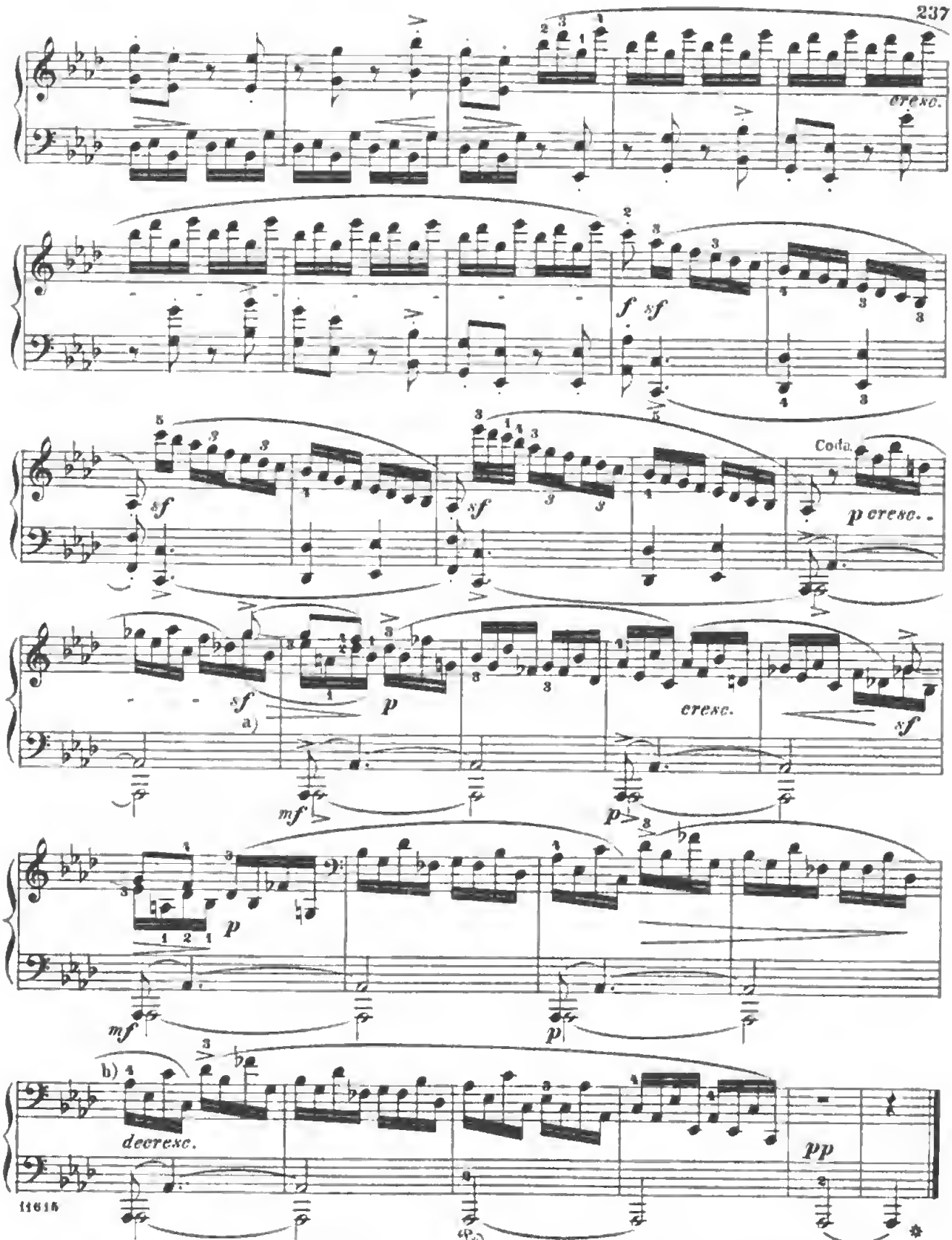

a) To get the *sforsato* effect, which should be strongly marked, a break is necessary, i.e., the finger concerned must be lifted independently.

b) It is needless to say how un-Beethovenish it would be to couple the *diminuendo* with the slightest *ritardando*. Even an acceleration of the closing measures would be more allowable.

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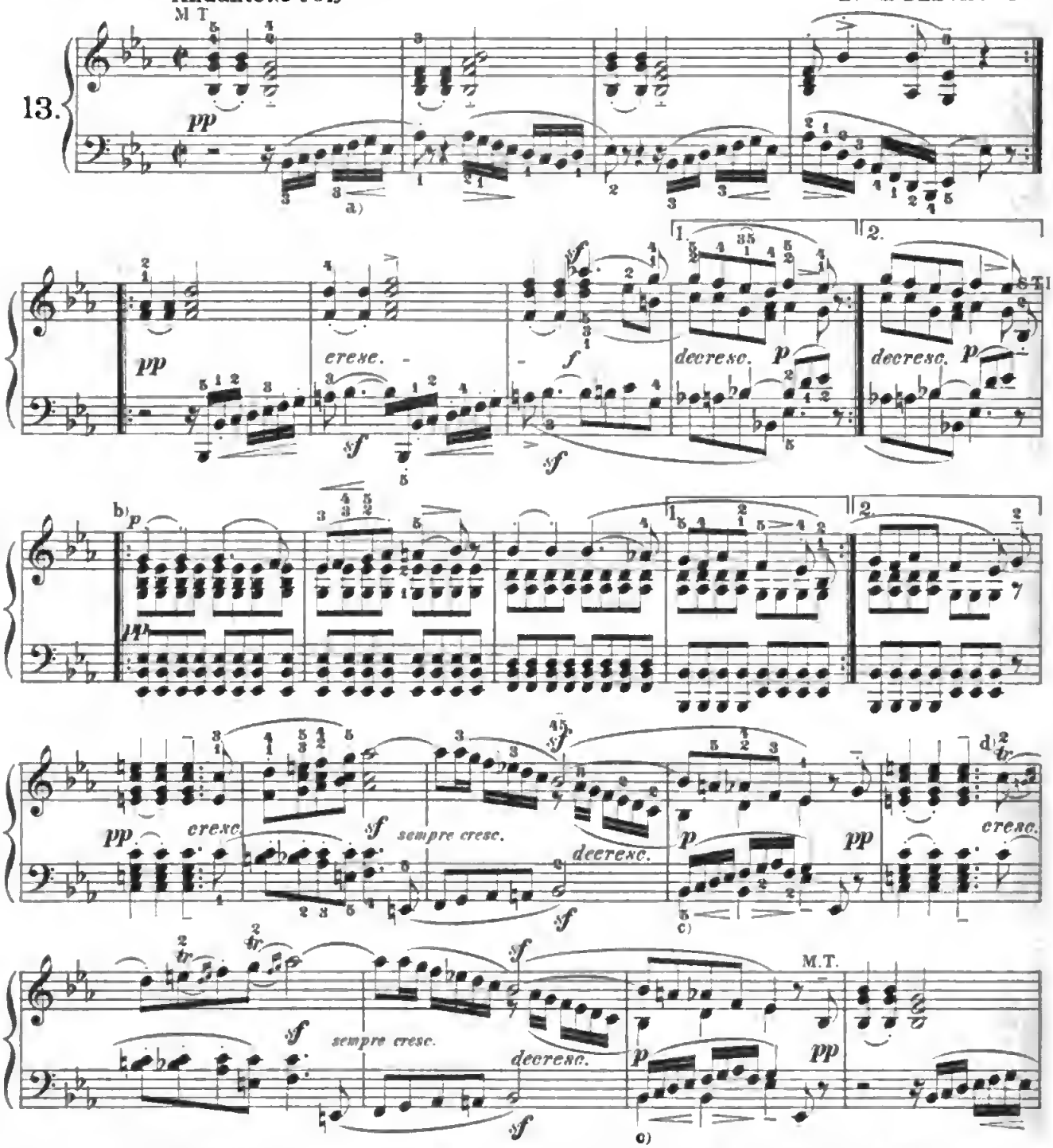
SONATA.

(Sonata quasi una Fantasia.)
Op. 27, Nº 1.

Abbreviations: M. T. signifies Main Theme; S.T., Sub-Theme; Cl.T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

Andante. (♩ = 84)

L. van BEETHOVEN.



a) All nuances which we have indicated in this composition by < > or >, must be executed with great discretion.

b) Through this whole division bring out the highest part in *legato*, playing the other parts somewhat *staccato*.

c) < > applies only to the figure in 16th-notes, and not to the lowest part too, which is to be executed *piano*.

d) Begin all these trills on the principal note.

11616

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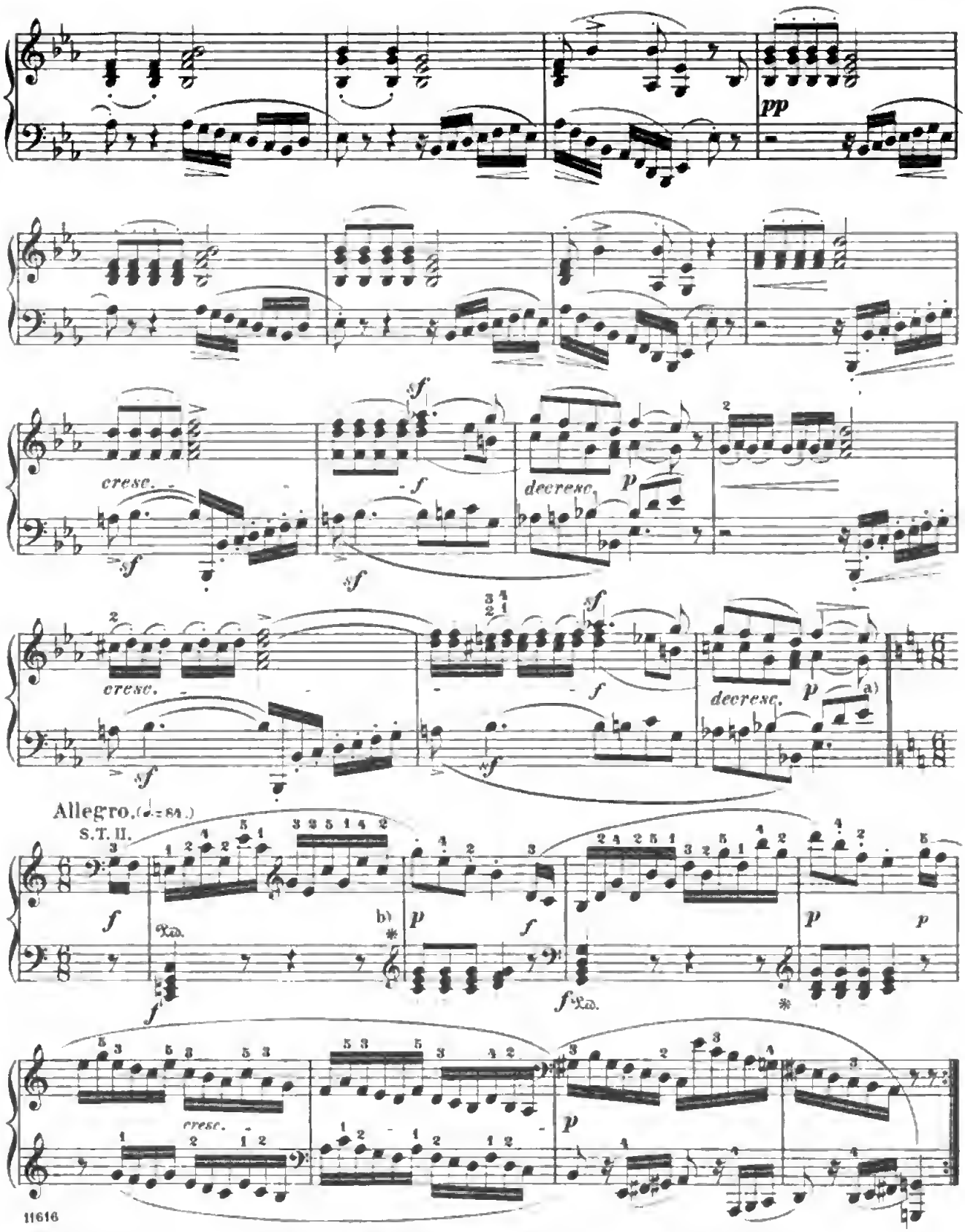

a) Attack the *Allegro*, pausing only long enough to completely fill out the last measure in the *Andante* with the *auftakt* of the *Allegro*.

b) Carefully observe the abrupt *piano's* in this *Allegro*.

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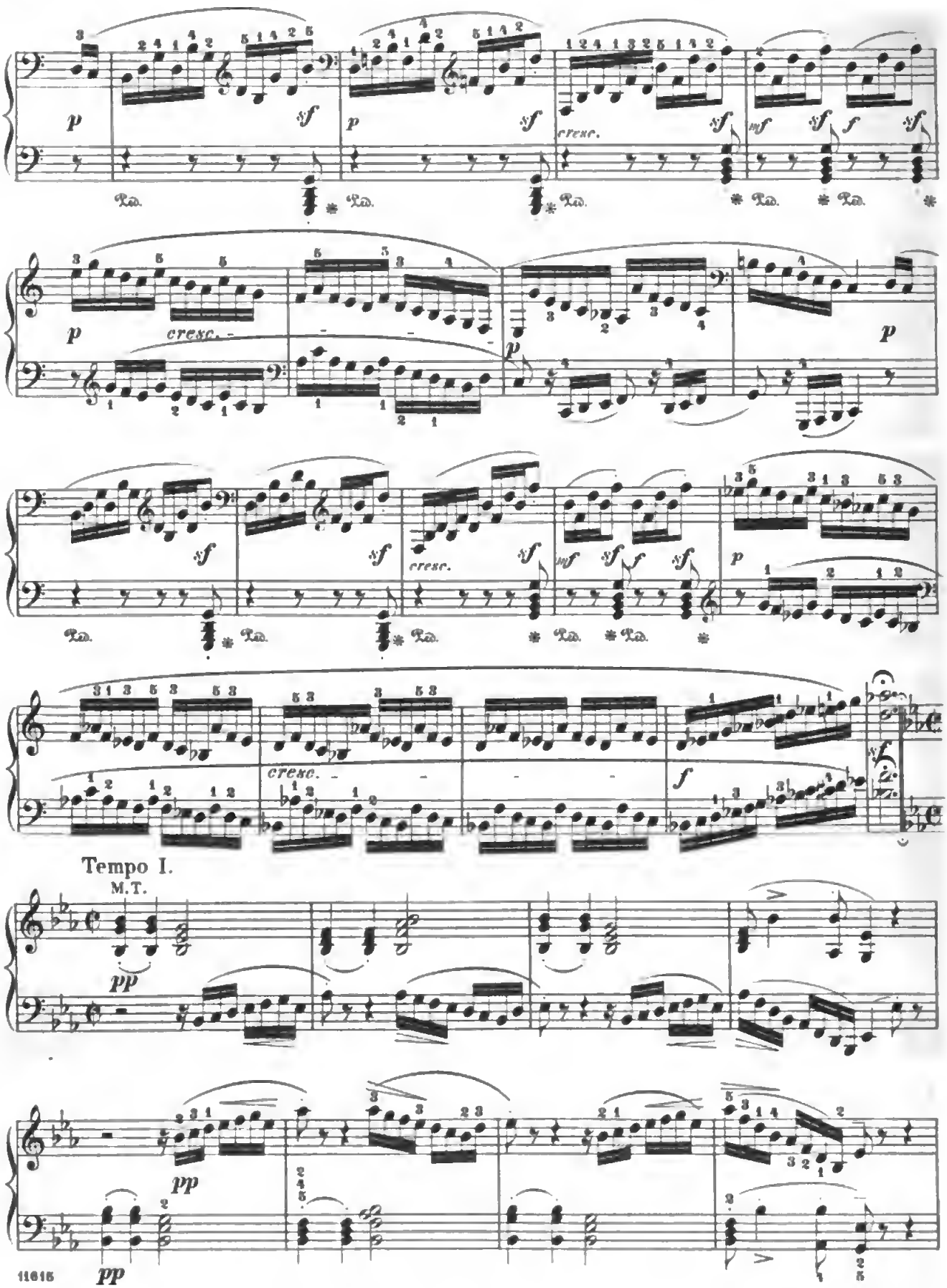

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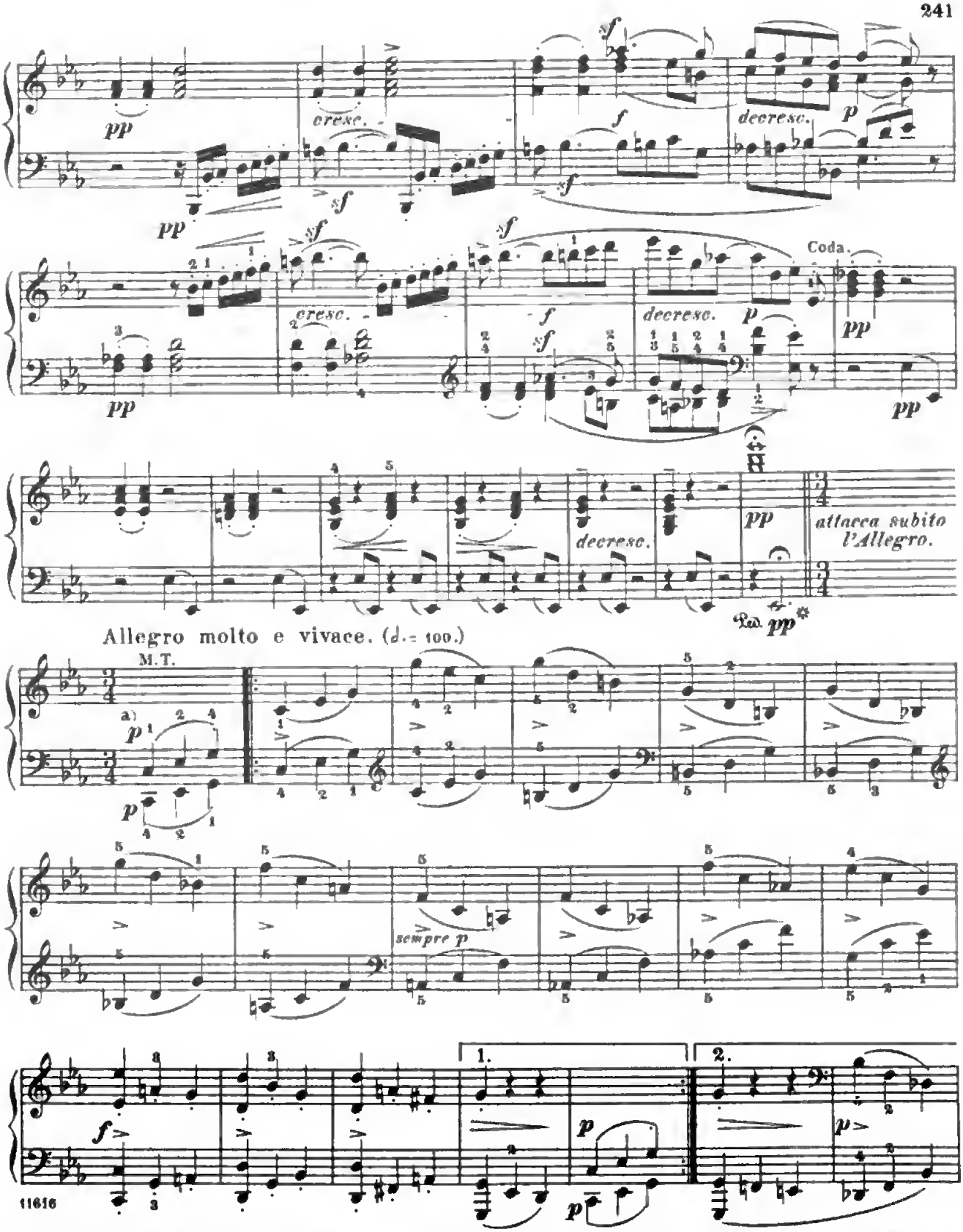

11616

a) For the conception and performance of this *Scherzo* it is important to know, that its two-measure rhythms have their main accent in measures 2, 4, 6, etc., and not in meas. 1, 3, 5, etc., the first measure of the movement thus forming an *auftakt*, so to speak, supposing the whole to be in $\frac{6}{4}$ time:

This is incontrovertibly demonstrated by the transition from the principal subject to the Trio, and vice versa.

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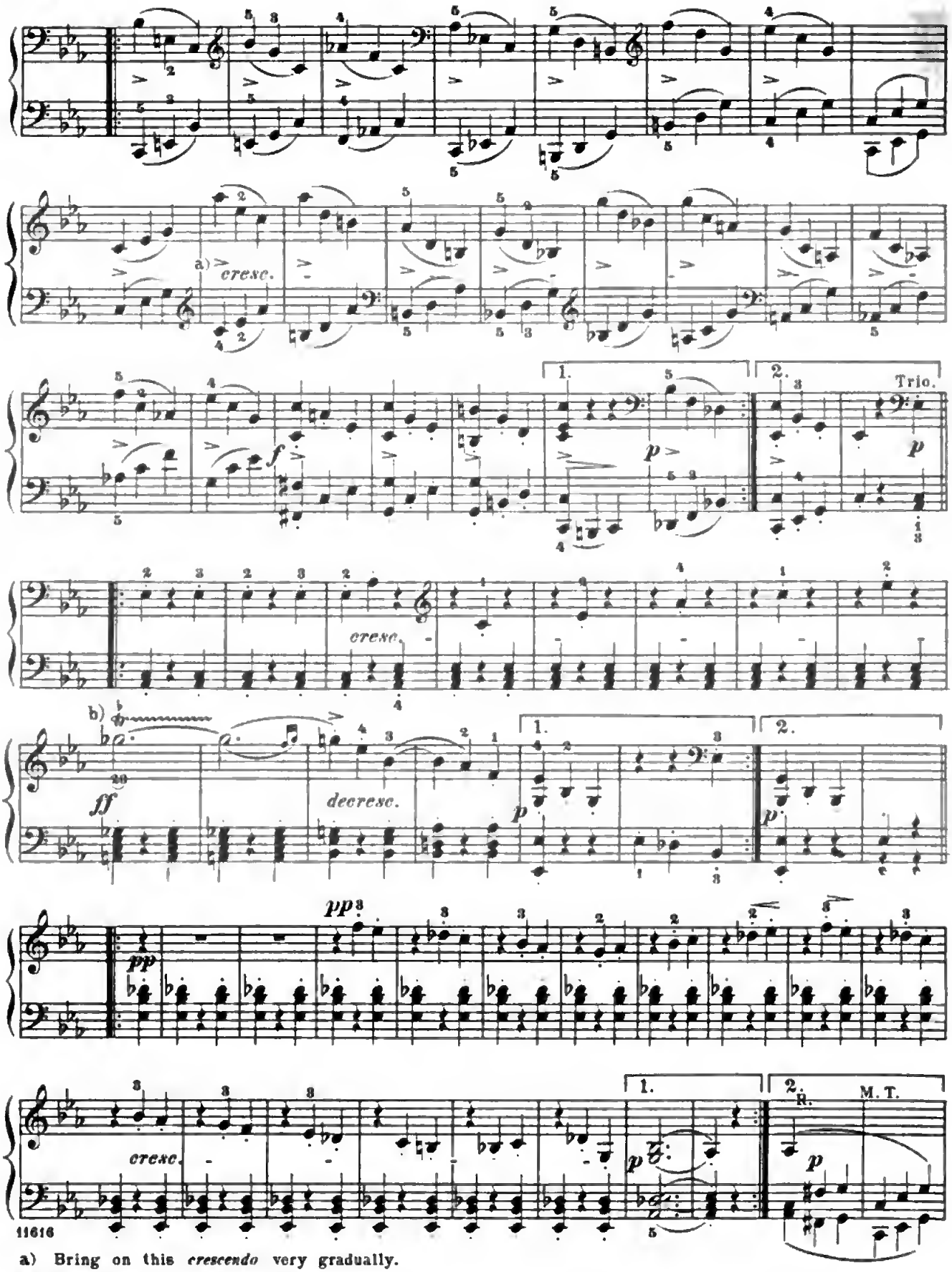

a) Bring on this *crescendo* very gradually.

b) Begin the trill on the principal note.

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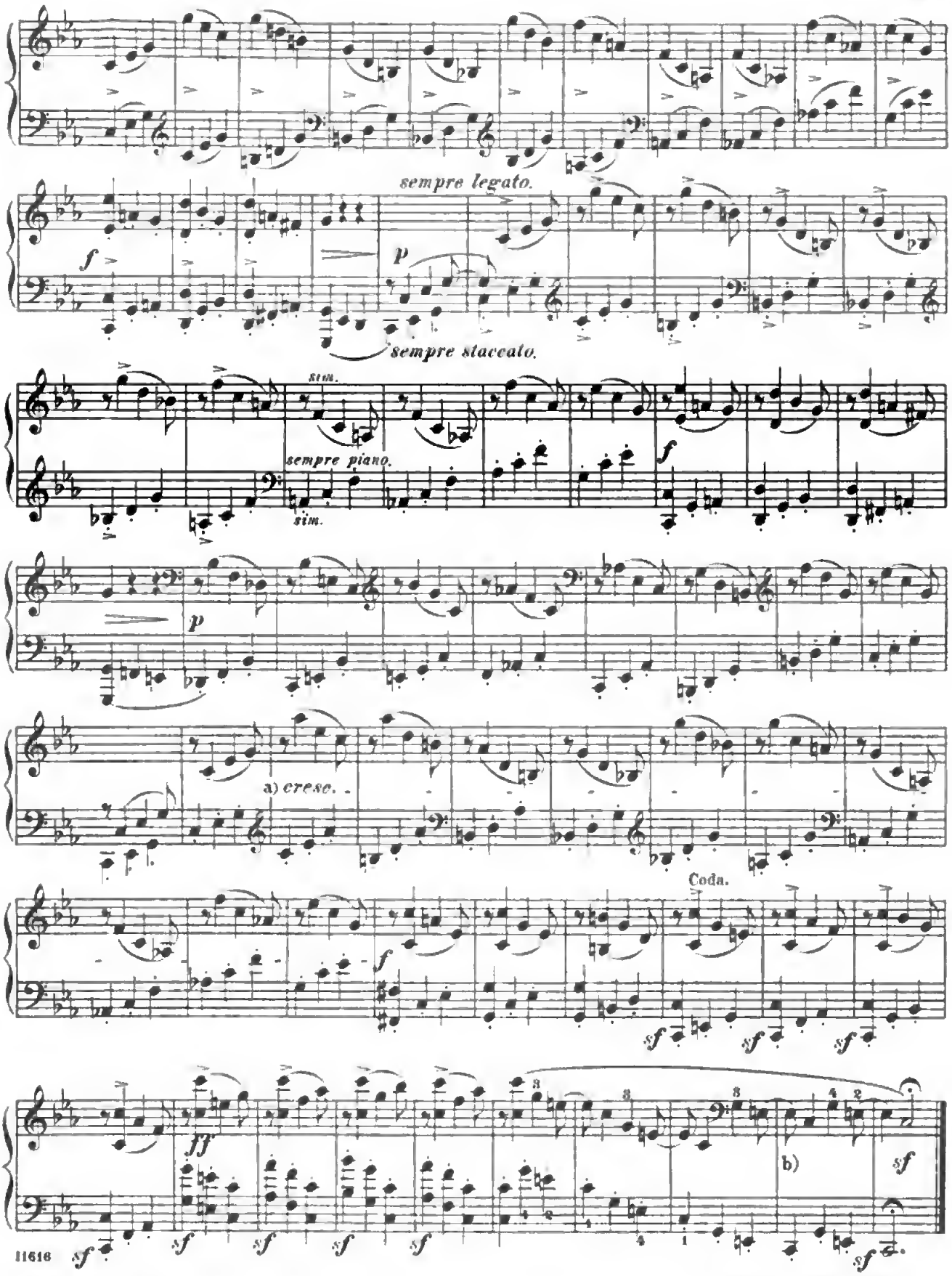

a) As on Page 242, a). b) Do not retard.

attacca subito l'Adagio.

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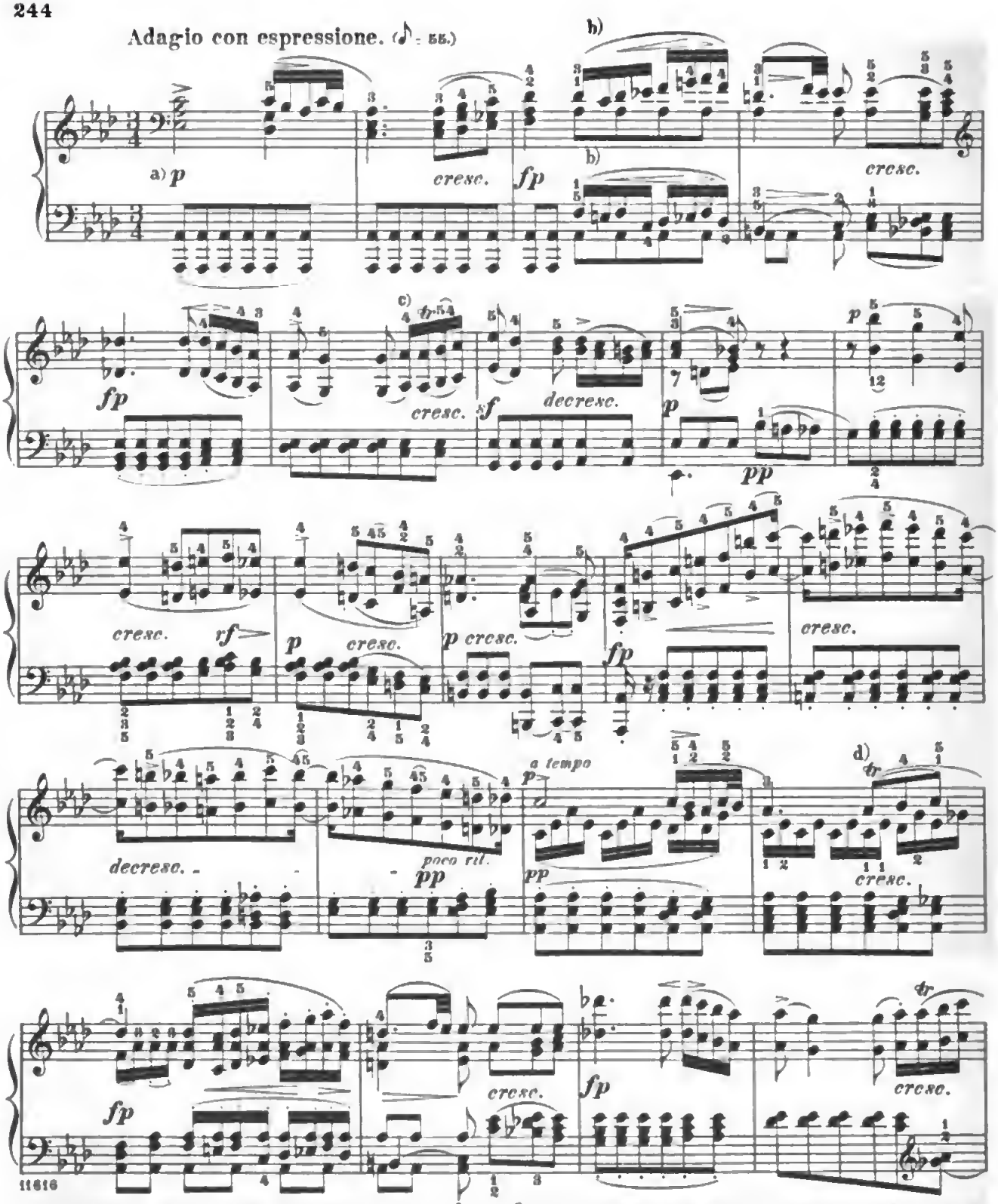

a) Throughout the *Adagio* (even at a *cresc.*, *f*, or *sf*) the accompaniment must be suitably subordinated to the melody in the soprano.

b) These signs apply only to the two parts which are treated melodically; the accompanying Ab's remain *piano* throughout.

c)

d)

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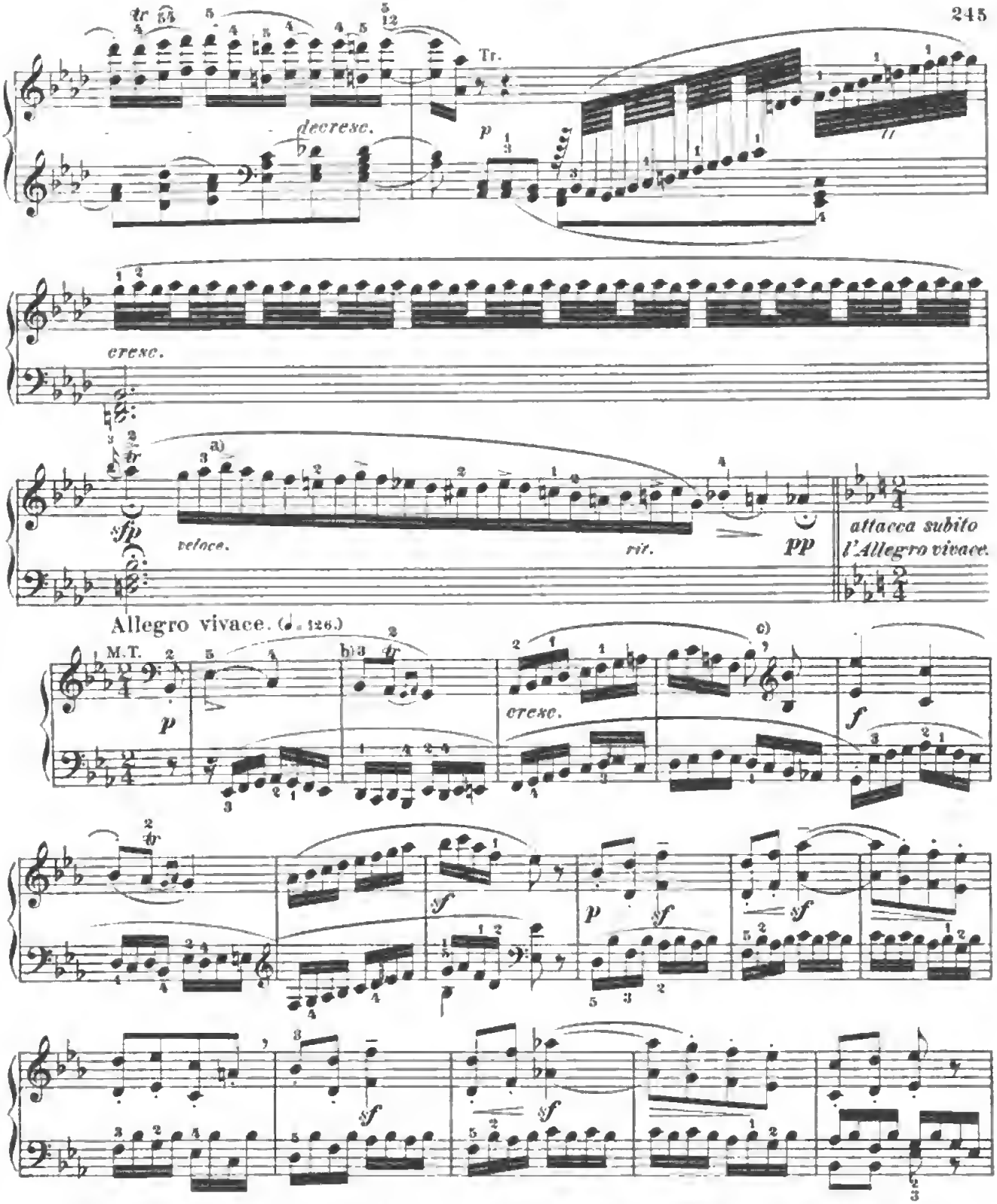

a) These notes marked ≻ are, of course, not to be roughly accented, but must be made noticeable as the initial notes of their respective figures.

b)

c) With a comma, we indicate places at which the player, without being guided by external intimations on the composer's part, must noticeably mark the beginning of a new rhythmic section. This is effected by playing the close of the preceding section with slightly diminished force, and beginning the new one with a certain stress

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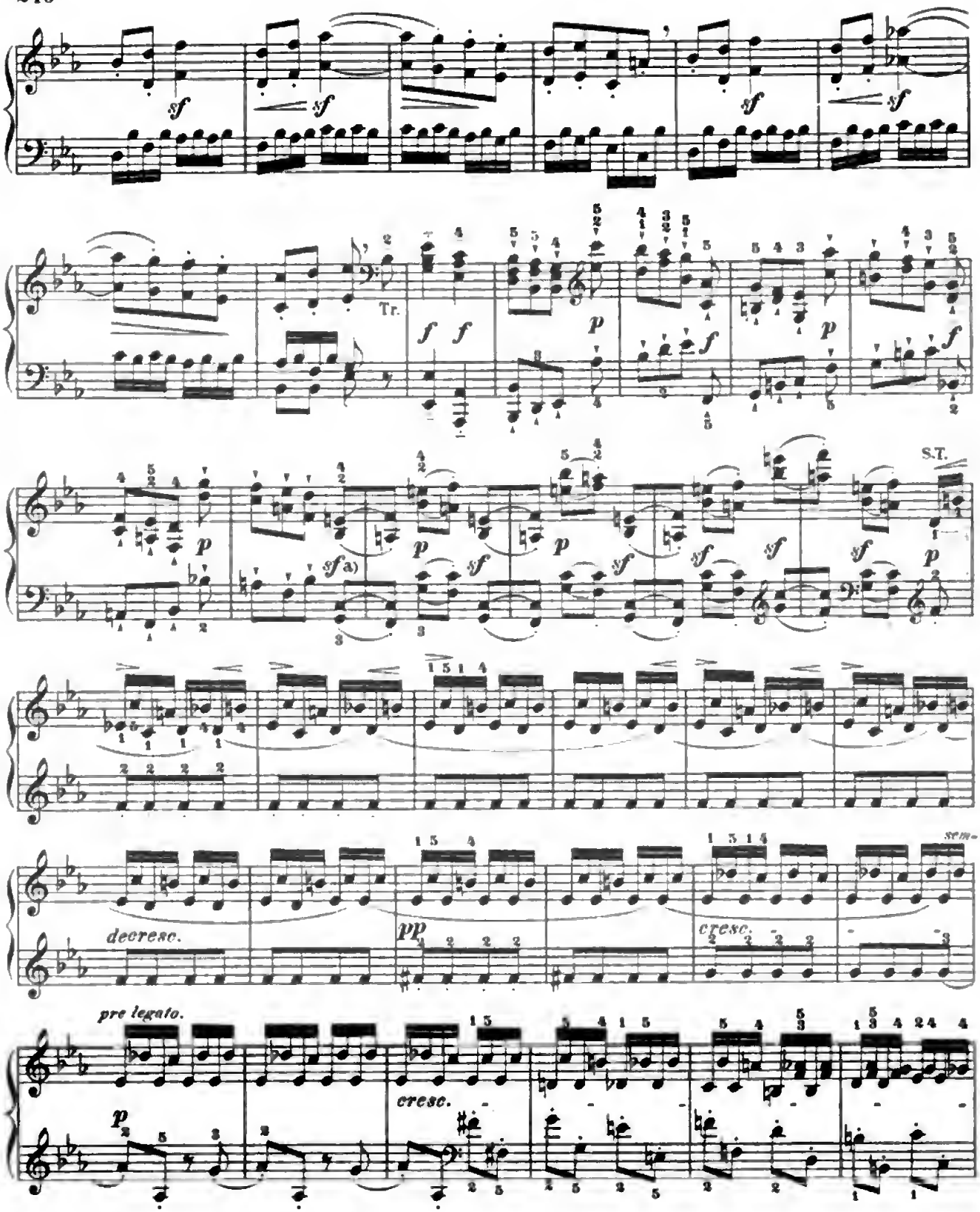

a) This *sf* signifies chiefly, to be sure, that the single eighth-note in question is to be sharply accented; but at the same time that the entire figure is enhanced in power, so that its second eighth-note should be taken about *mf*, while the actual *piano* (as the sign *p* set by the composer sufficiently proves) returns only with the next two eighth-notes.

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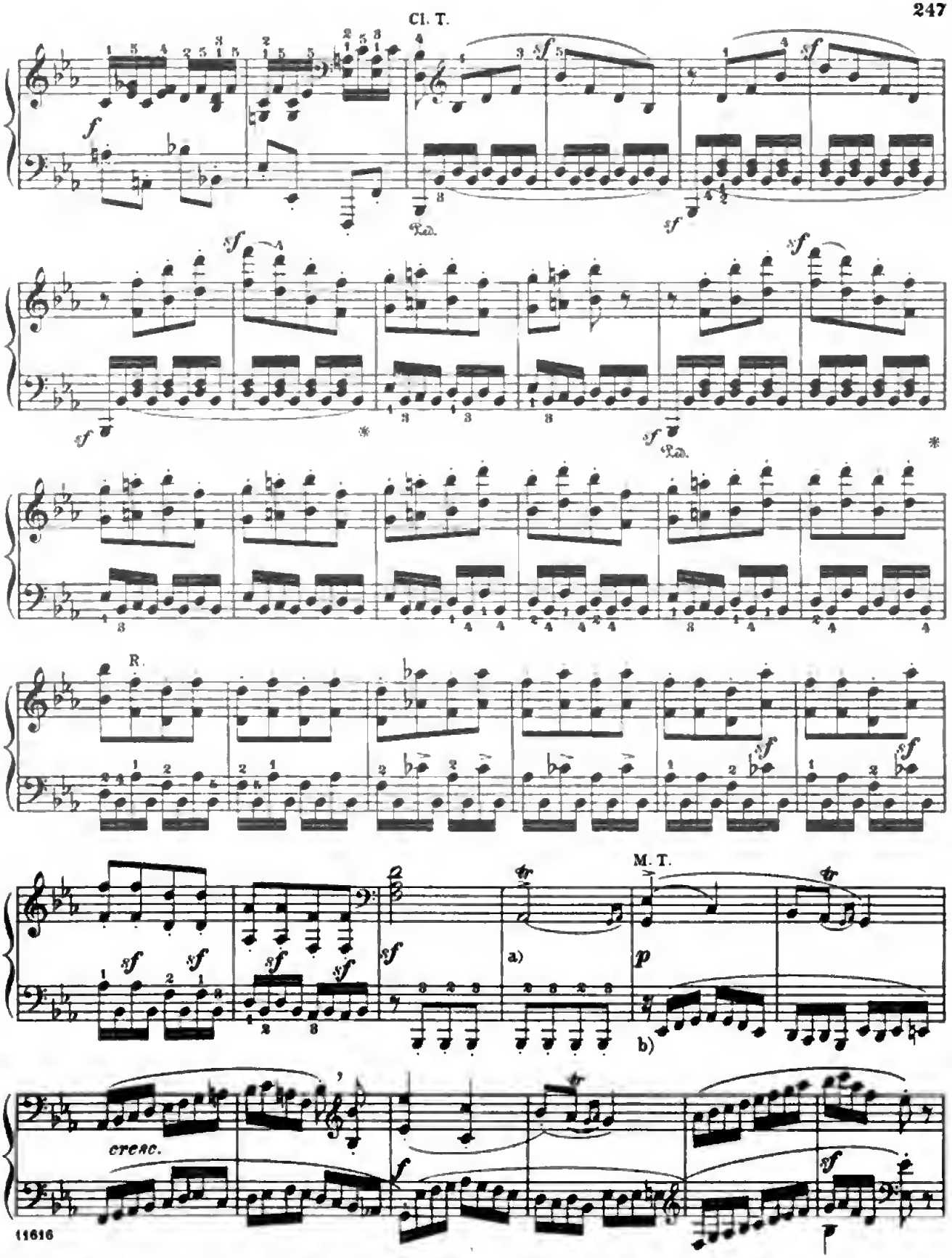

a) Begin the trill on the principal note.

b) Other editions (even the new Breitkopf and Hartel) give this bass figure thus: doubtless owing to some oversight.

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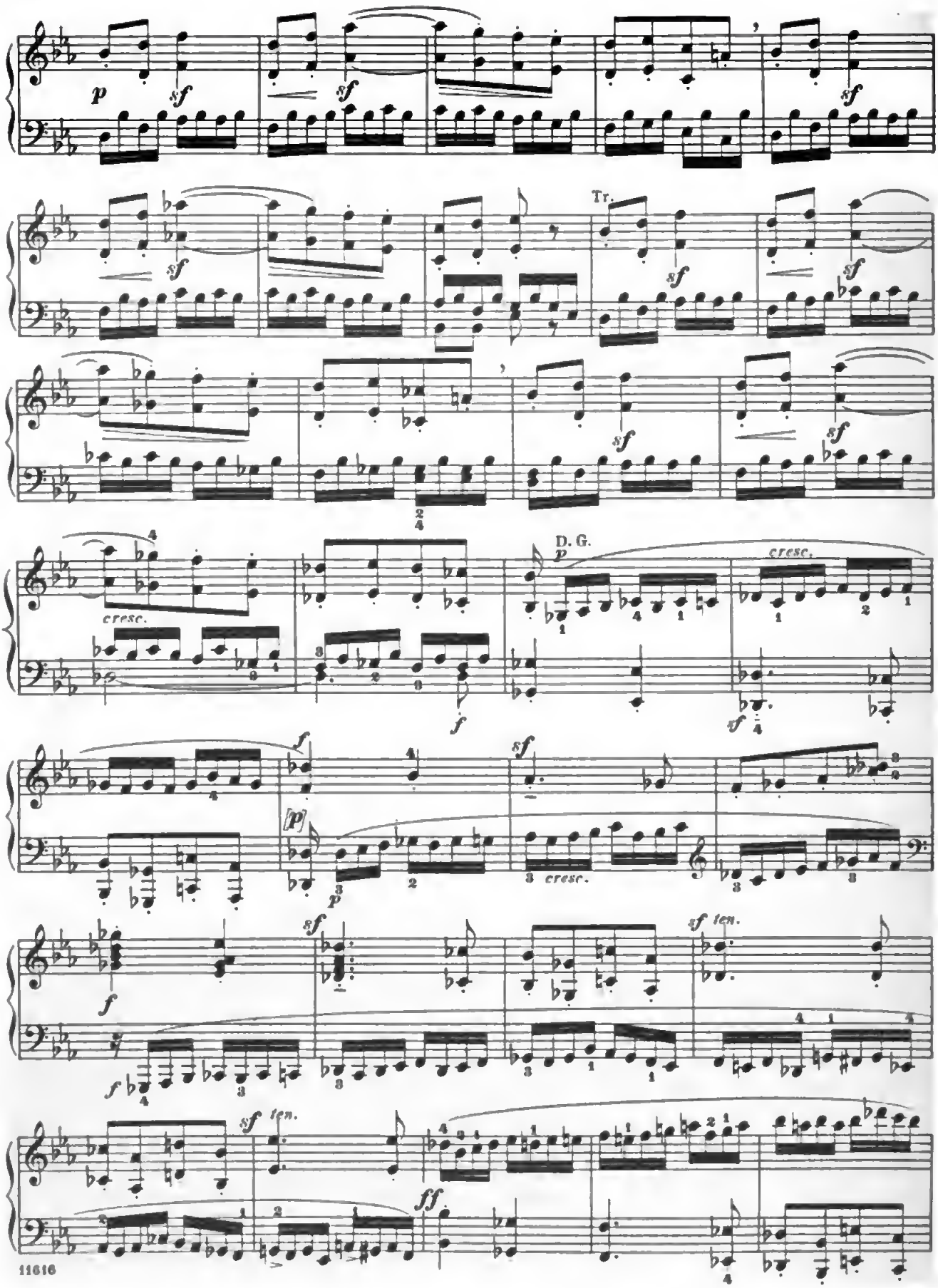

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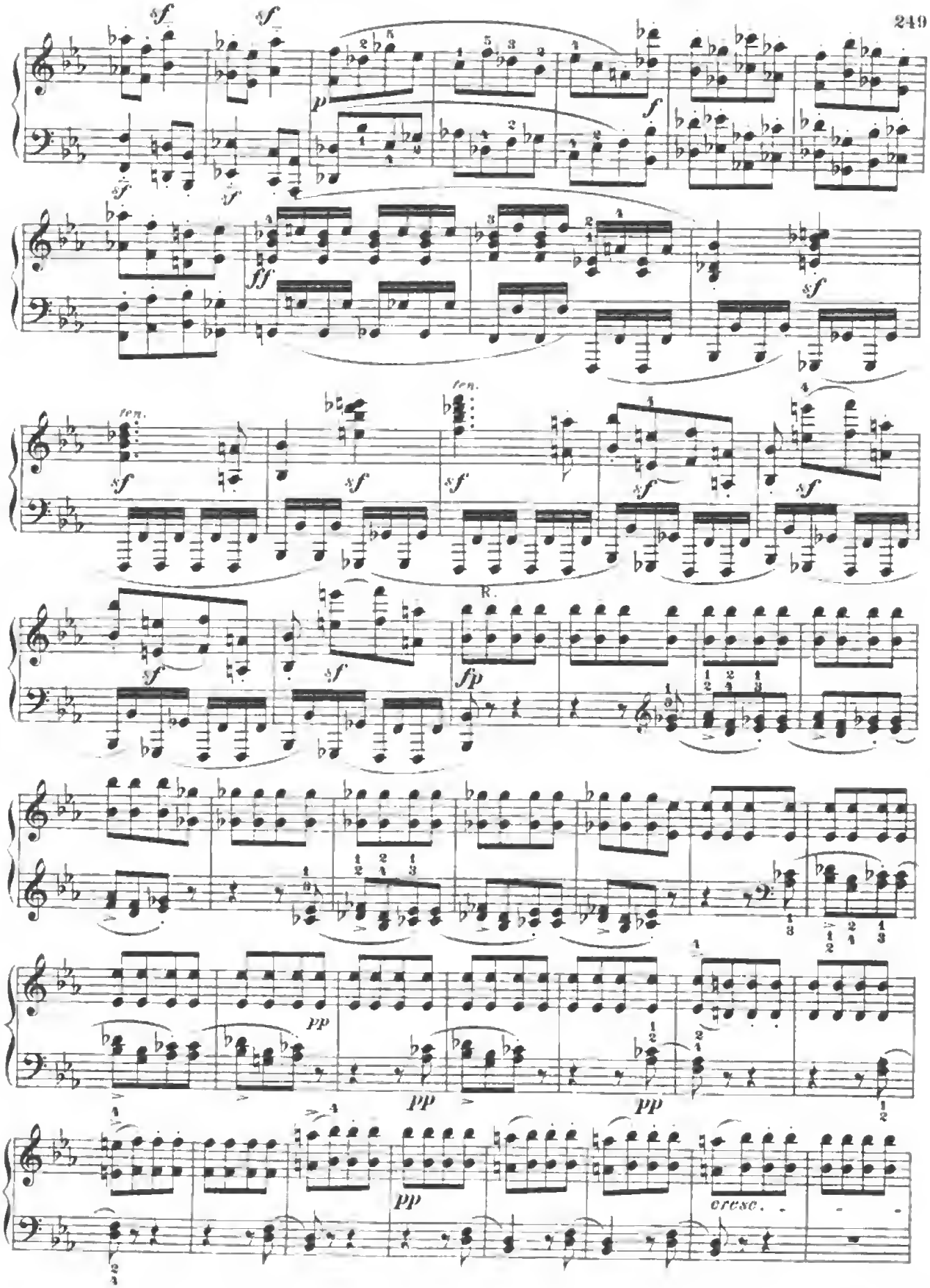

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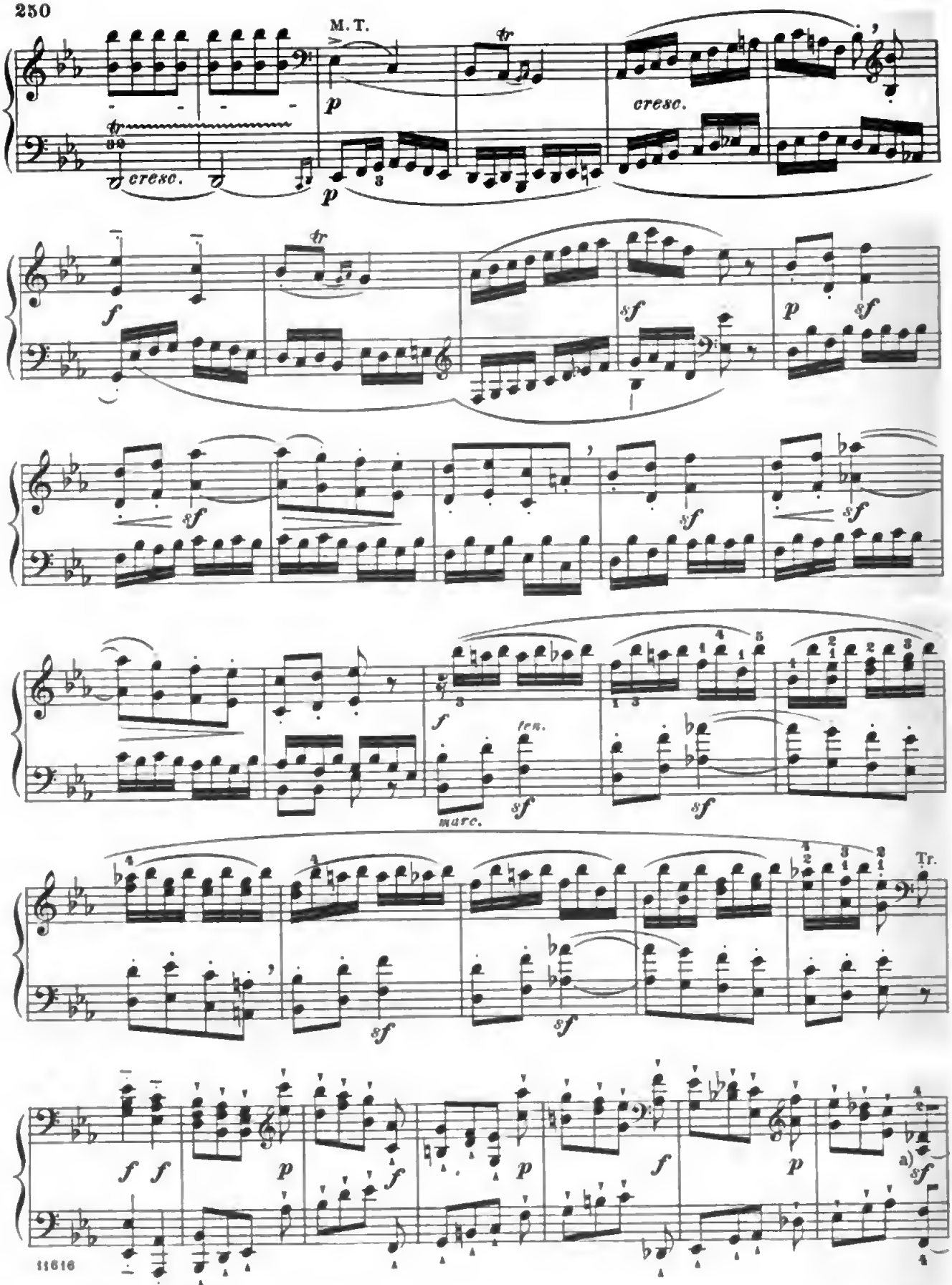

a) As on Page 246, a).

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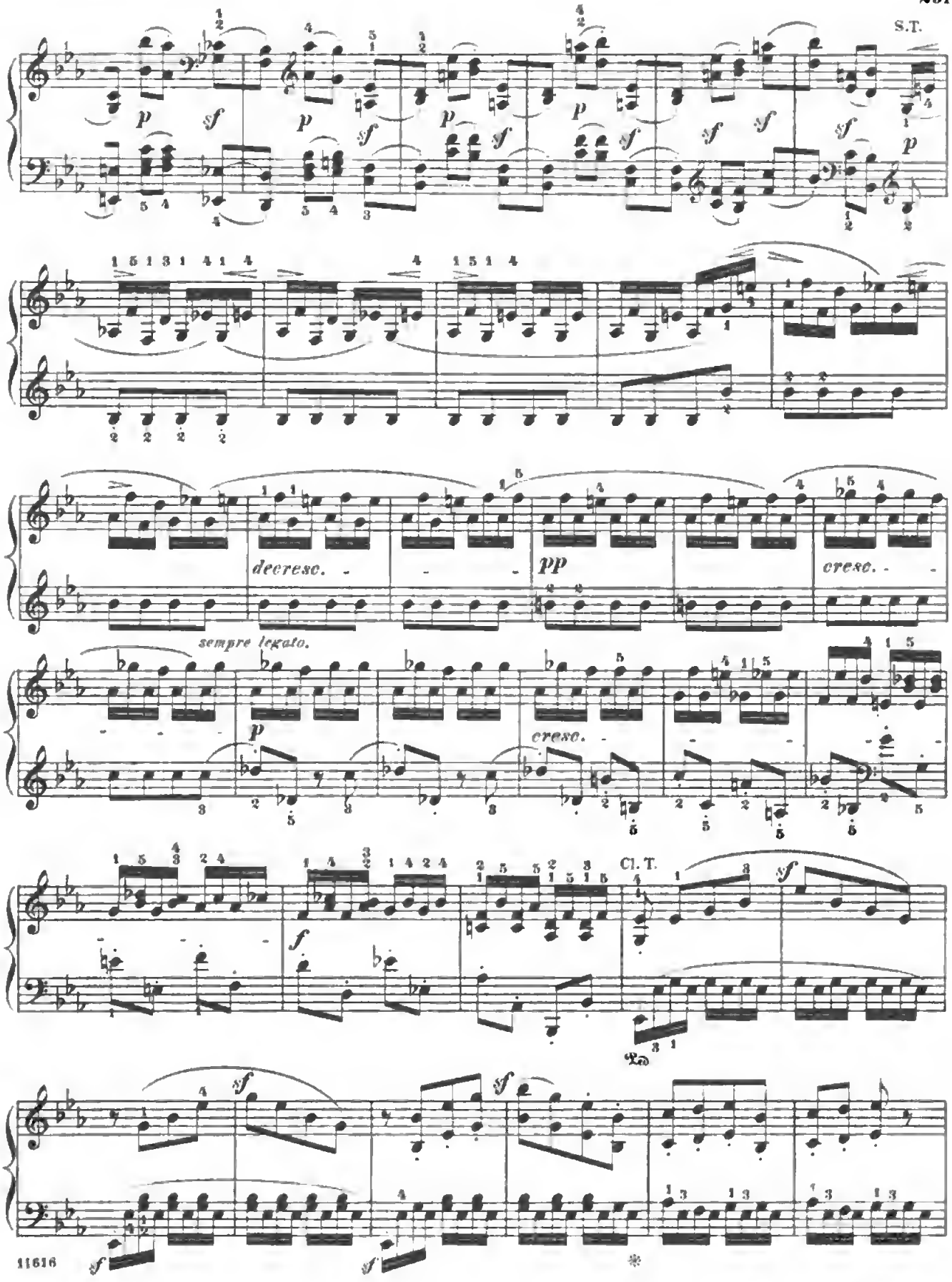

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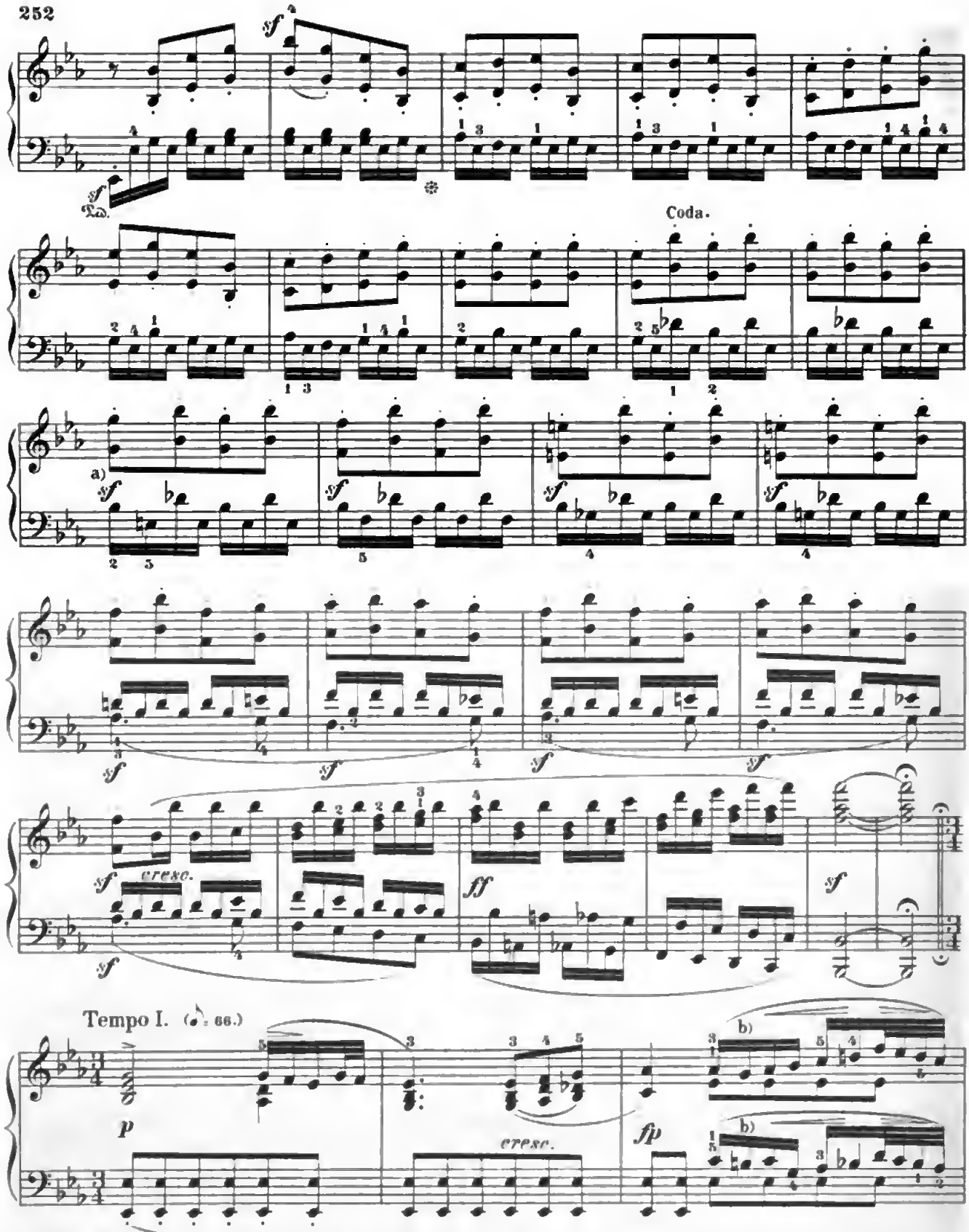

a) These *sf*'s apply to the soprano and bass alike; in the latter, however, not simply to the first 16th-note of each measure, but necessarily to the second as well, because these notes form a series in contrary progression to the soprano, which series reaches its climax in the dotted quarter-note *Ab*.
b) As on page 244, b).

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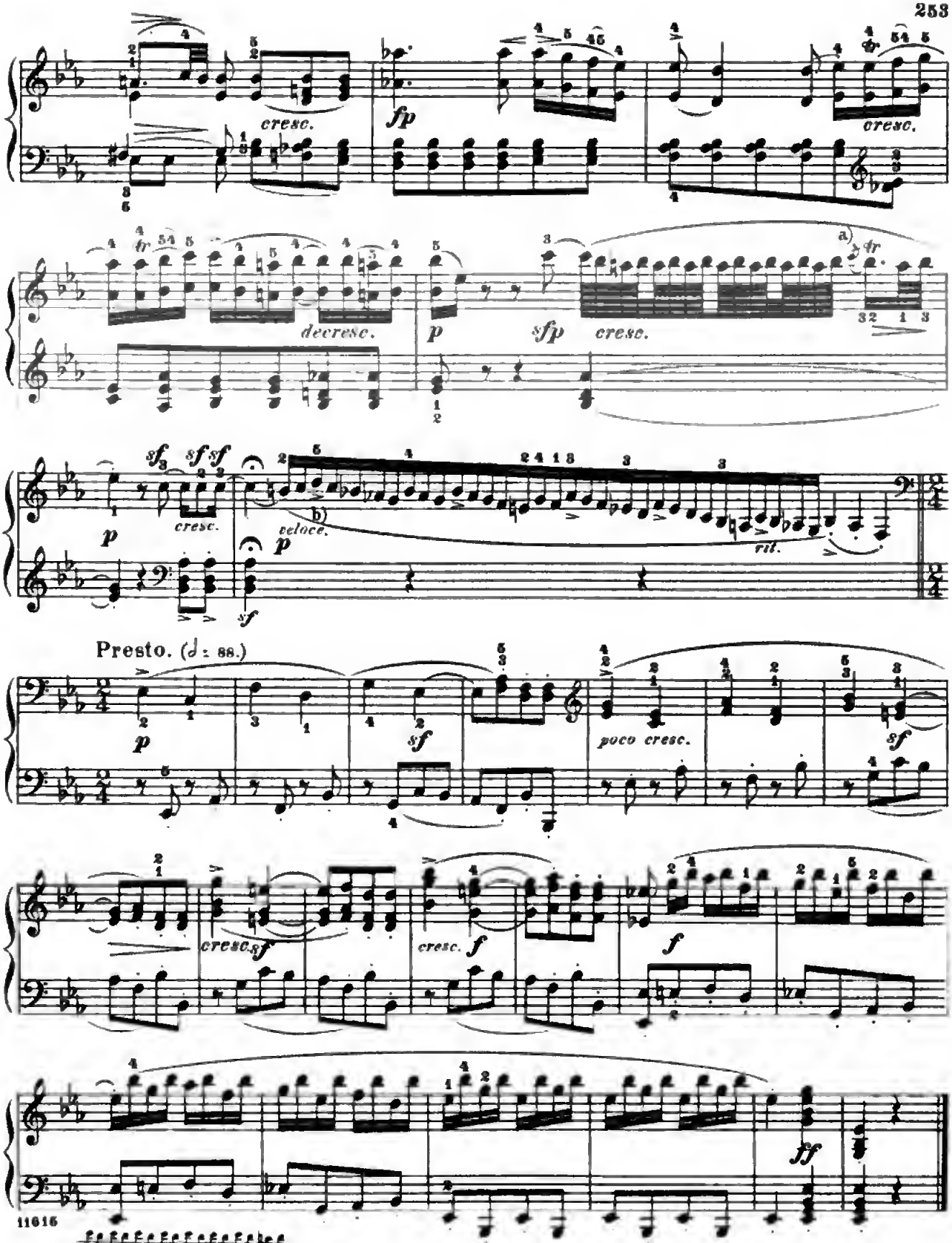

11615

a)

b) As on Page 245, (a).

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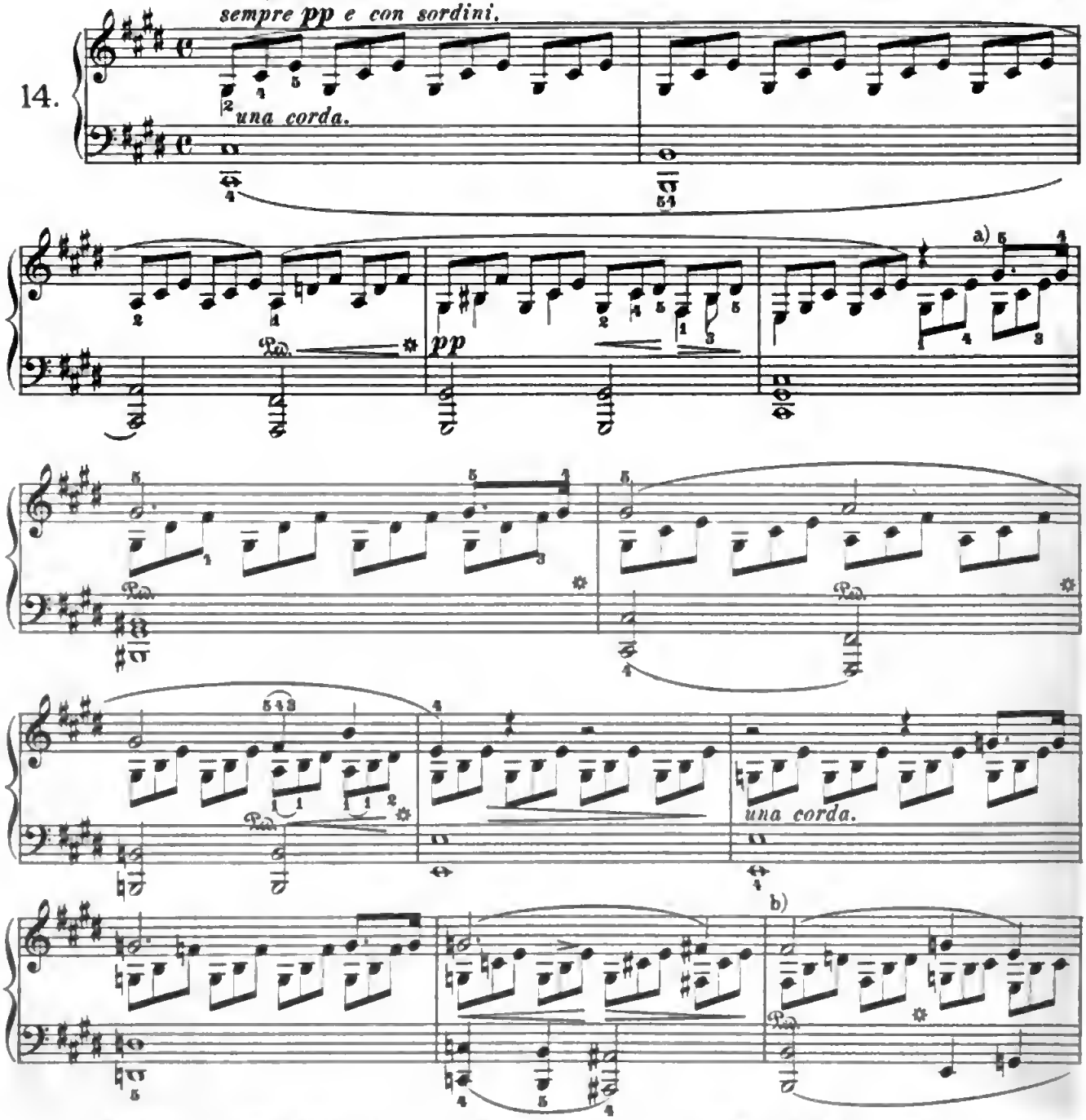
Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI. Op. 27, Nº 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

I. Adagio sostenuto. (♩ = 52.) L. van BEETHOVEN.



a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e. without dampers) too literally.

11617

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una corda.

pp

marcato, ma sempre p

cresc.

dimin.

p una corda.

pp

p

pp

il basso sempre ten.

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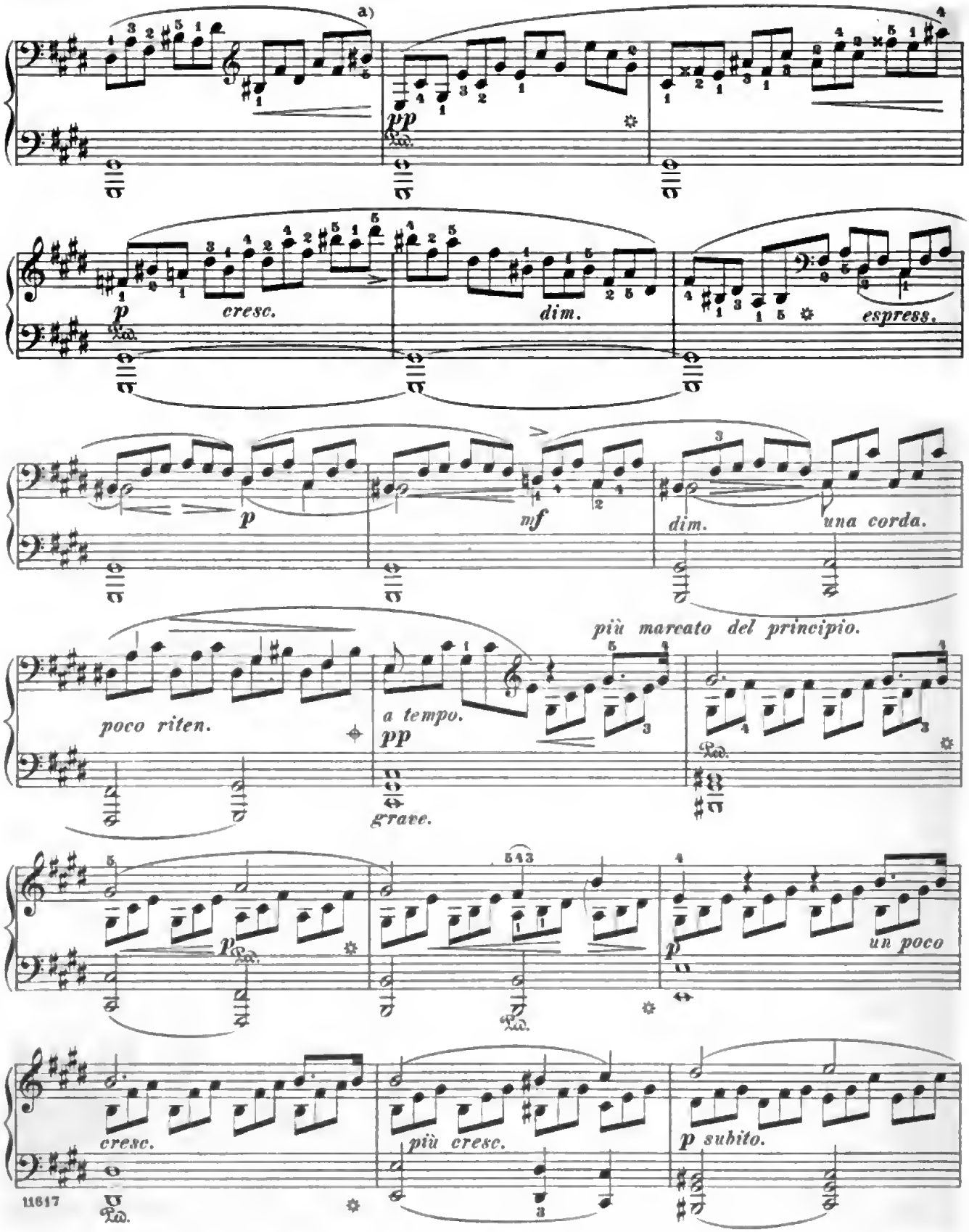

a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.

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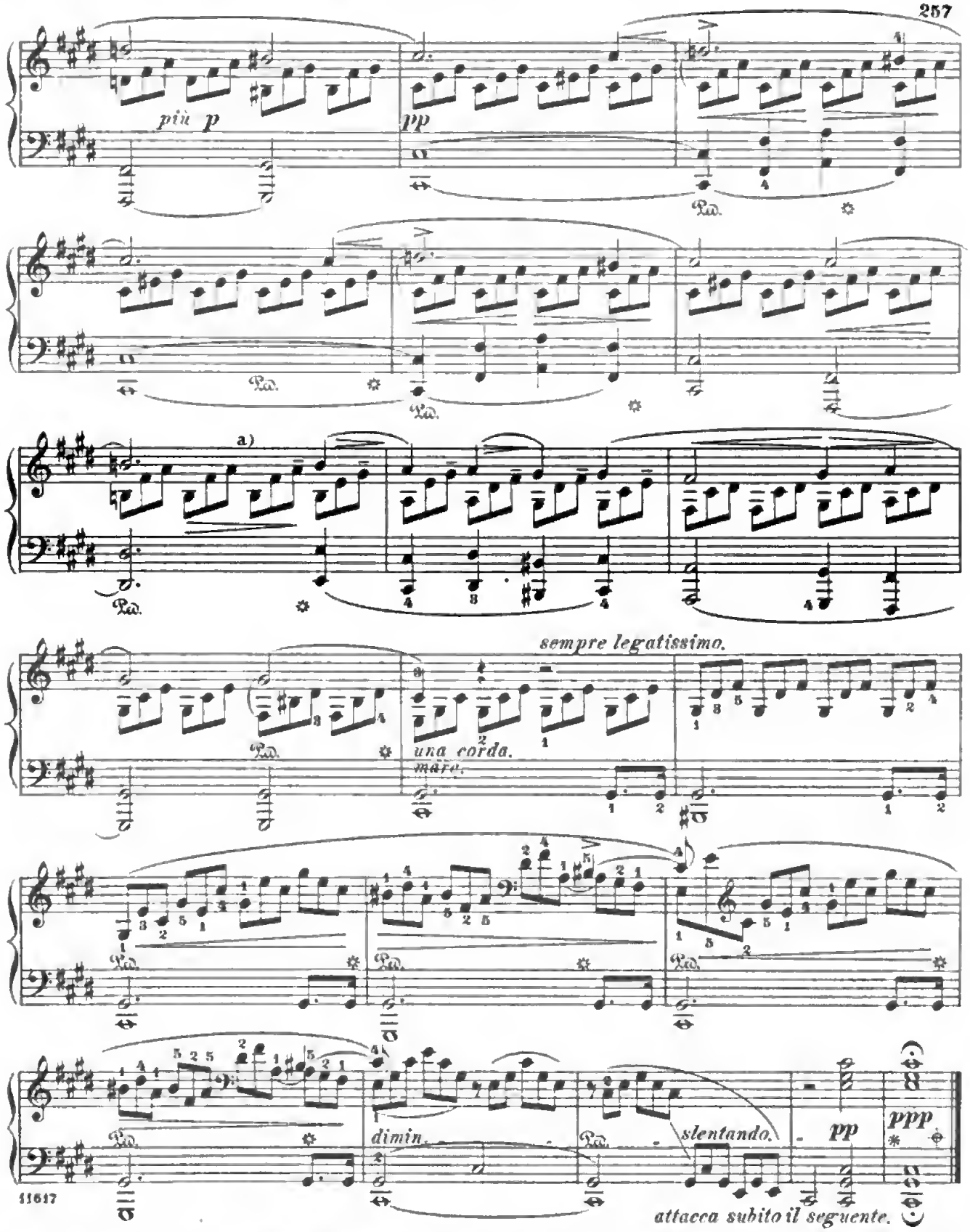
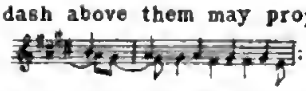


a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of snspensions, e. g.,  in fact, a utilizatiou of the inner parts, in accordauce with the laws of euphony and the course of the modulation, is recommended throughout the piece.

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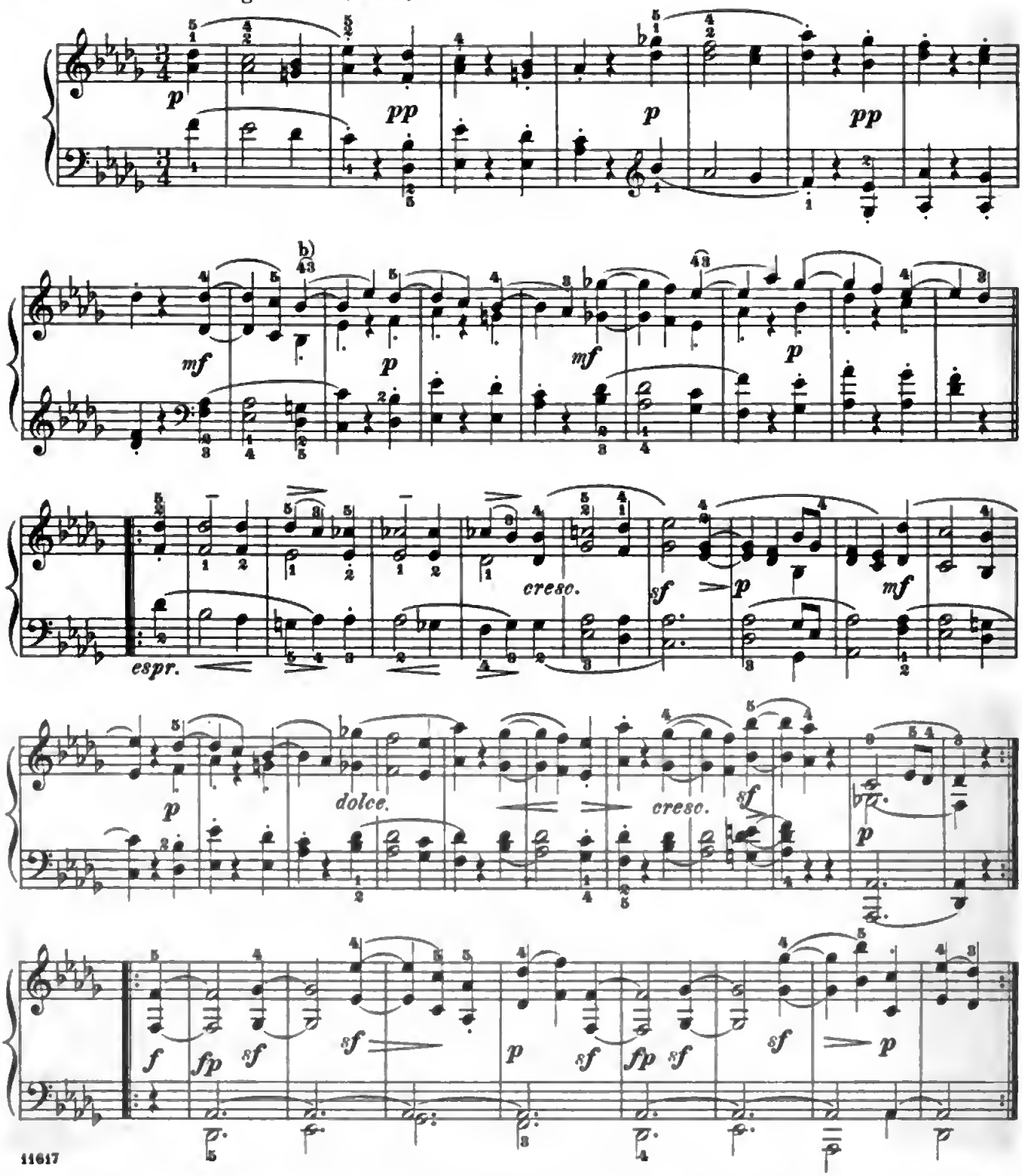
II. Allegretto.[a] (♩. = 56.)



a) *Allegretto* means *poco allegro*. The movement should not exceed a moderate minuet-tempo, in this point precisely resembling the analogous movements in the Sonatas Op. 2, Nos 1 and 2; Op. 10, No 2; Op. 14, No 1, not to speak of later ones. This anti-Scherzo is, indeed, a lyrical Intermezzo between two tragical Nocturnes. Franz Liszt's clever *mot: "Une fleur entre deux abîmes"* (a flower betwixt two abysses) gives the key to the trne interpretation.

b) Special care must be bestowed on the twofold task of the right hand — a songful leading of the melody, with a light and gracefnl *staccato* in the second part, which latter combines with the left-hand part as a third factor.

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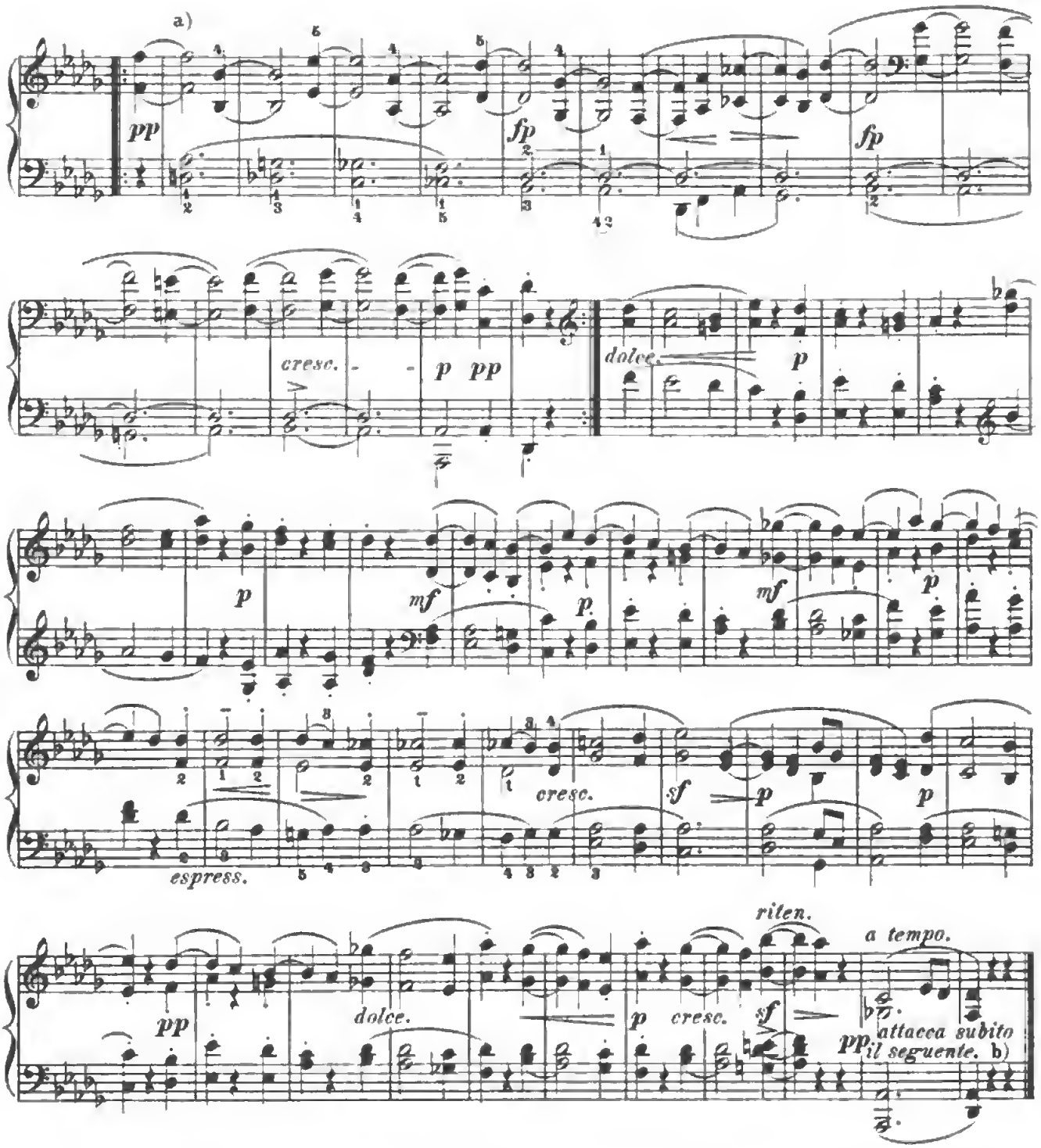
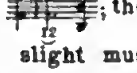


a) A very common amateurish error – which, we regret to say, is countenanced here and in other places by Herr Lebert's otherwise so meritorious edition – is the notion that a closer *legato* is obtainable, in descending octave-passages, by a change of fingers. Precisely the opposite effect is produced by the following manipulation:  ; the higher part, the one most strongly affecting the ear, suffers a most sensible interruption. A slight muscular stretching of the palm of the hand, which is no harder to learn than shifting on a stringed instrument, will amply fulfil all requirements.

b) An undelayed attack (of the Finale) is quite as indispensable to the general effect as in the two reprises preceding.

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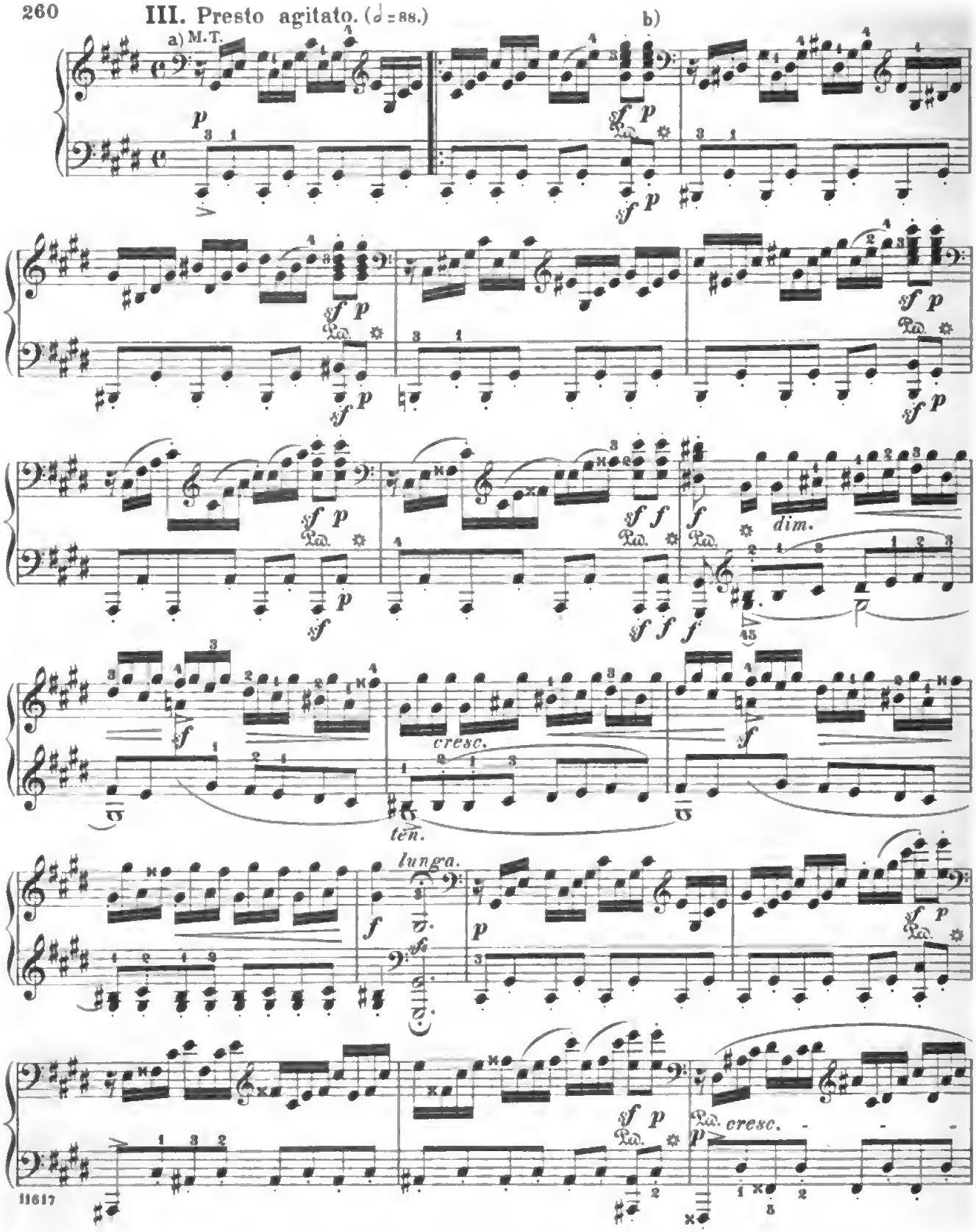

a) This passage, up to the abrupt stroke on the fourth beat in measure 2, must be played with almost ethereal lightness in the very smoothest *piano*, and (if only for the sake of distinctness) as little *legato* as is in any way compatible with the great rapidity of the movement.

b) The second stroke has only the significance of an echo, the repercussion of the first. In measure 8 it is different, owing to its leading over to new matter.

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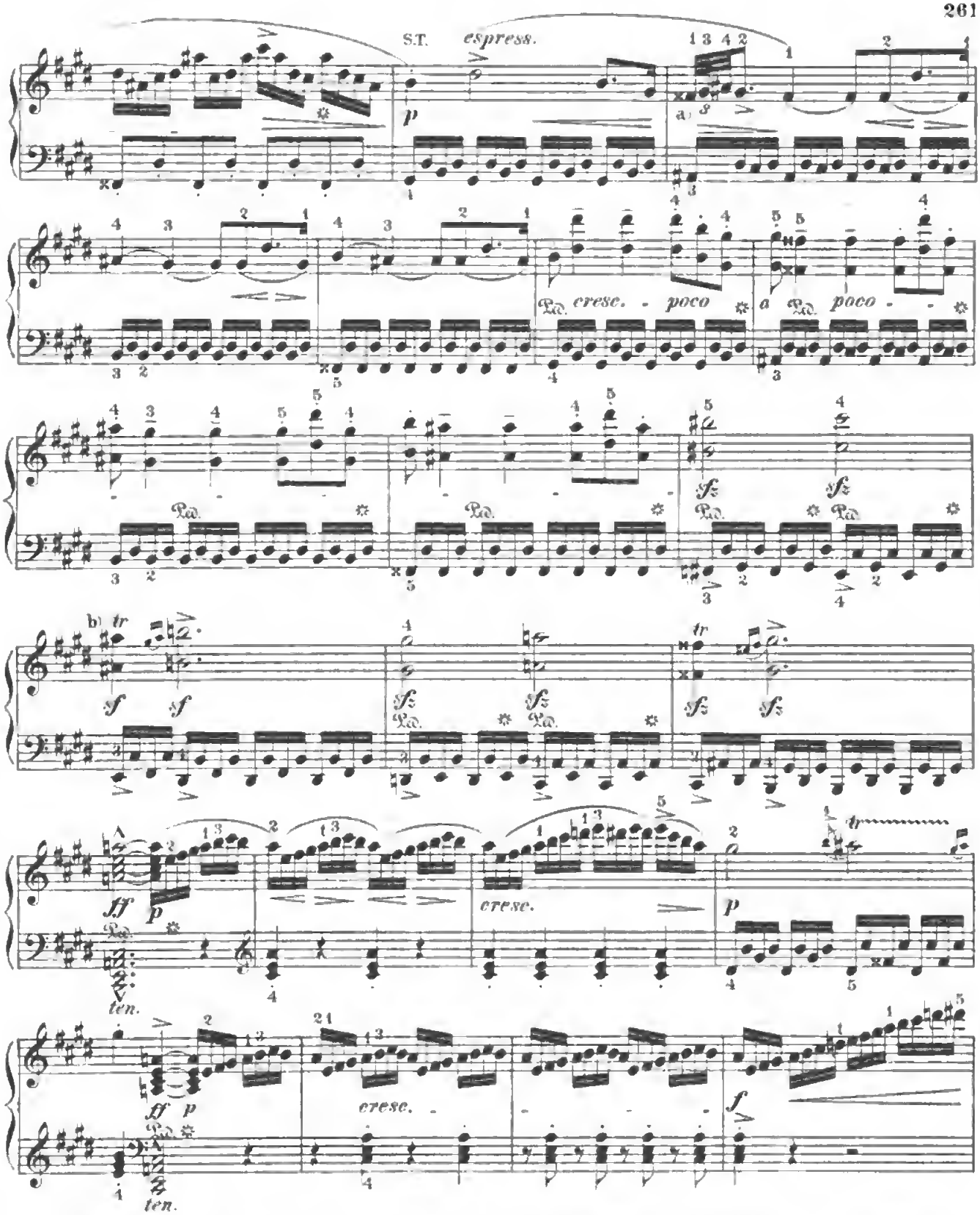

a) This grace is written out in conformity with its undeviating mode of execution. Avoid a repeated accentuation of the lowest bass note; an accent is needful only on its first entrance.

b) Tho rapid movement, conjoined with required exertion of strength, hardly admits of a longer trill than: (or:).

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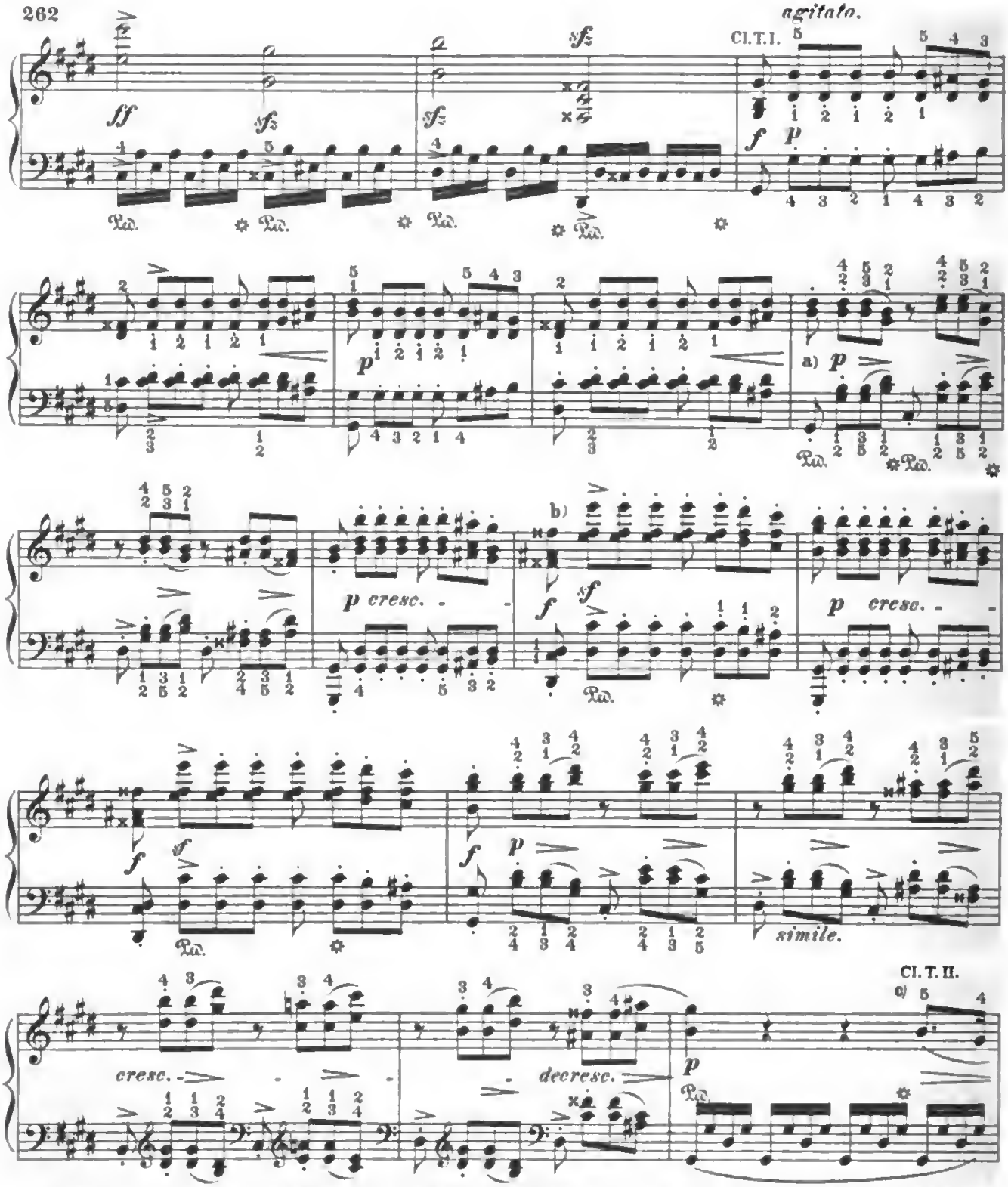
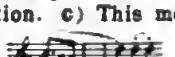


a) These thirds can be brought out with perfect distinctness only by means of this fingering, troublesome though it be.

b) It is self-evident that a hammering-out of these "passionate" eighth-notes in strict time would be incorrect in an æsthetic sense. By playing the first half of the measure with stronger emphasis (and hence greater freedom), as is demanded in particular by the peculiar rhythmic importance of the second eighth-note, and somewhat accelerating the second half, both the unity of the measure as such, and also the psychical agitation, receive due consideration. c) This melodic phrase, whose performance demands the intensest feeling, is probably to be understood thus:  i.e., more singingly sustained than the marking denotes.

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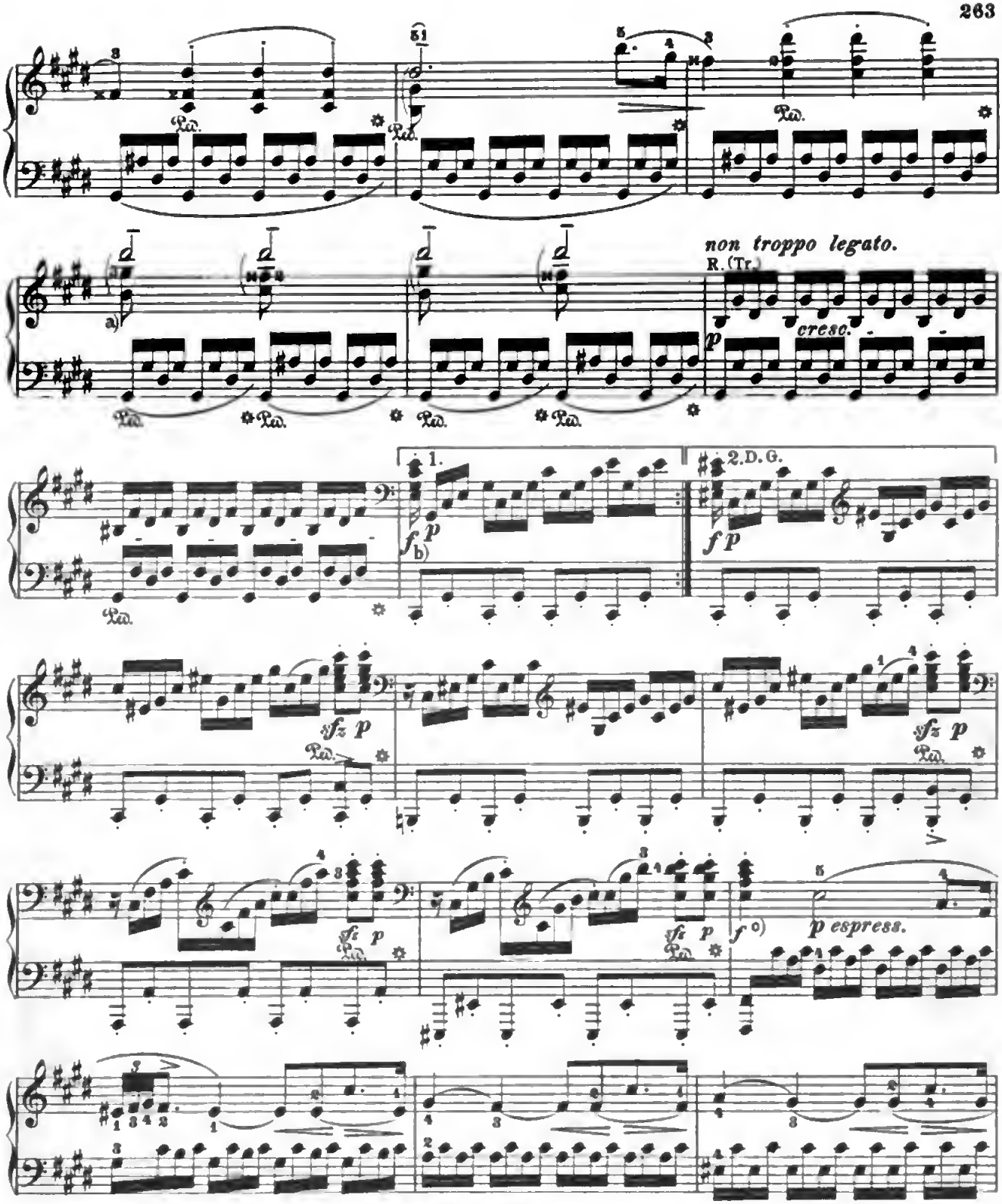

a) The literal execution is:

b) The repetition prescribed here according to custom impresses us as a chilling tautology.

c) This movement-figure, like the similar one in the right hand 4 measures further on, must be played entirely without accentuation; only in the principal modulations, e. g., the transition from F♯-minor to G-major and back, individual characteristic intervals may be slightly emphasized. On the other hand, a transformation of the figures into an indistinct *tremolo* would, of course, be wholly out of place.

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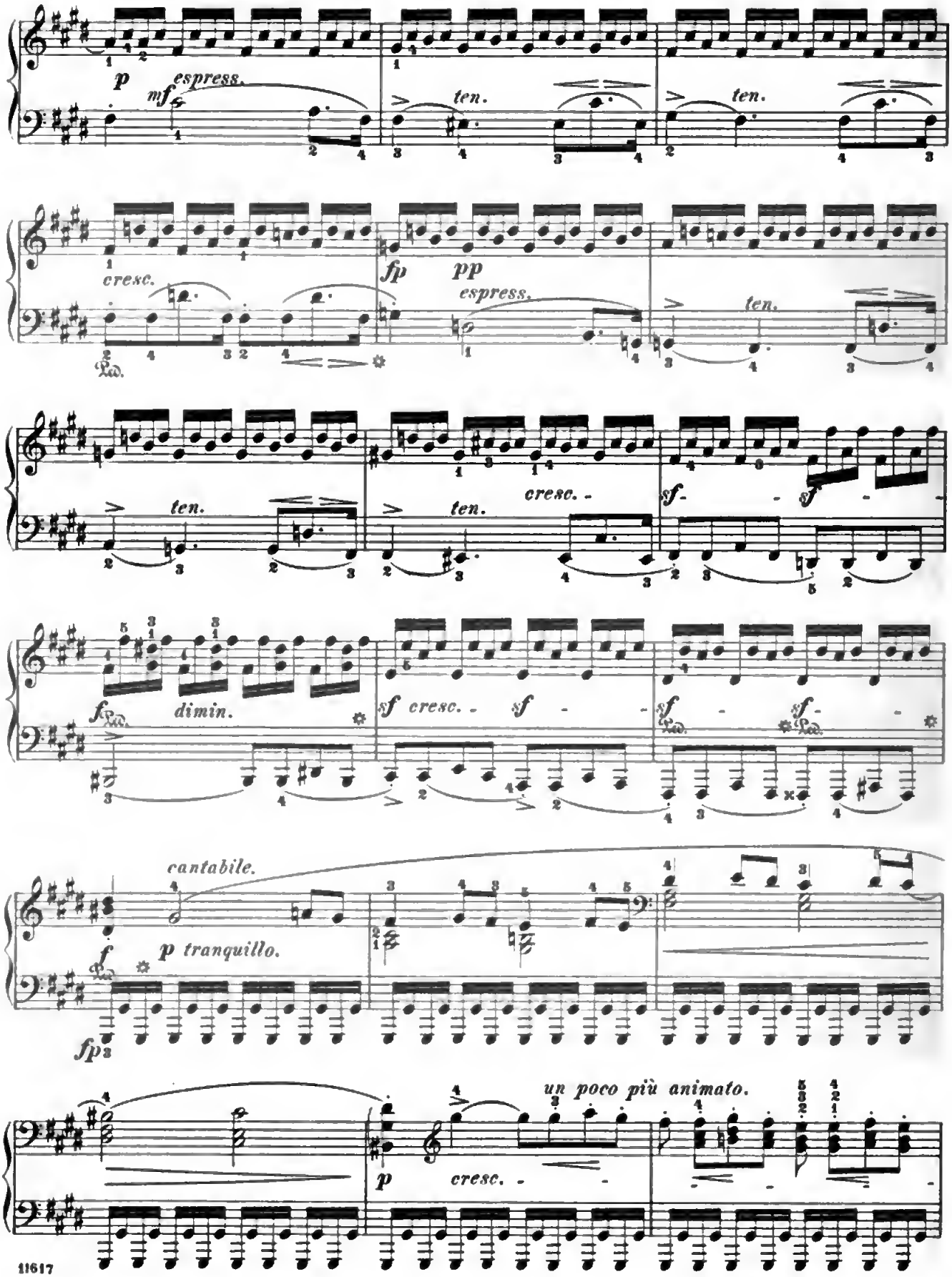
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mf espress.
ten.
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cresc.
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espress.
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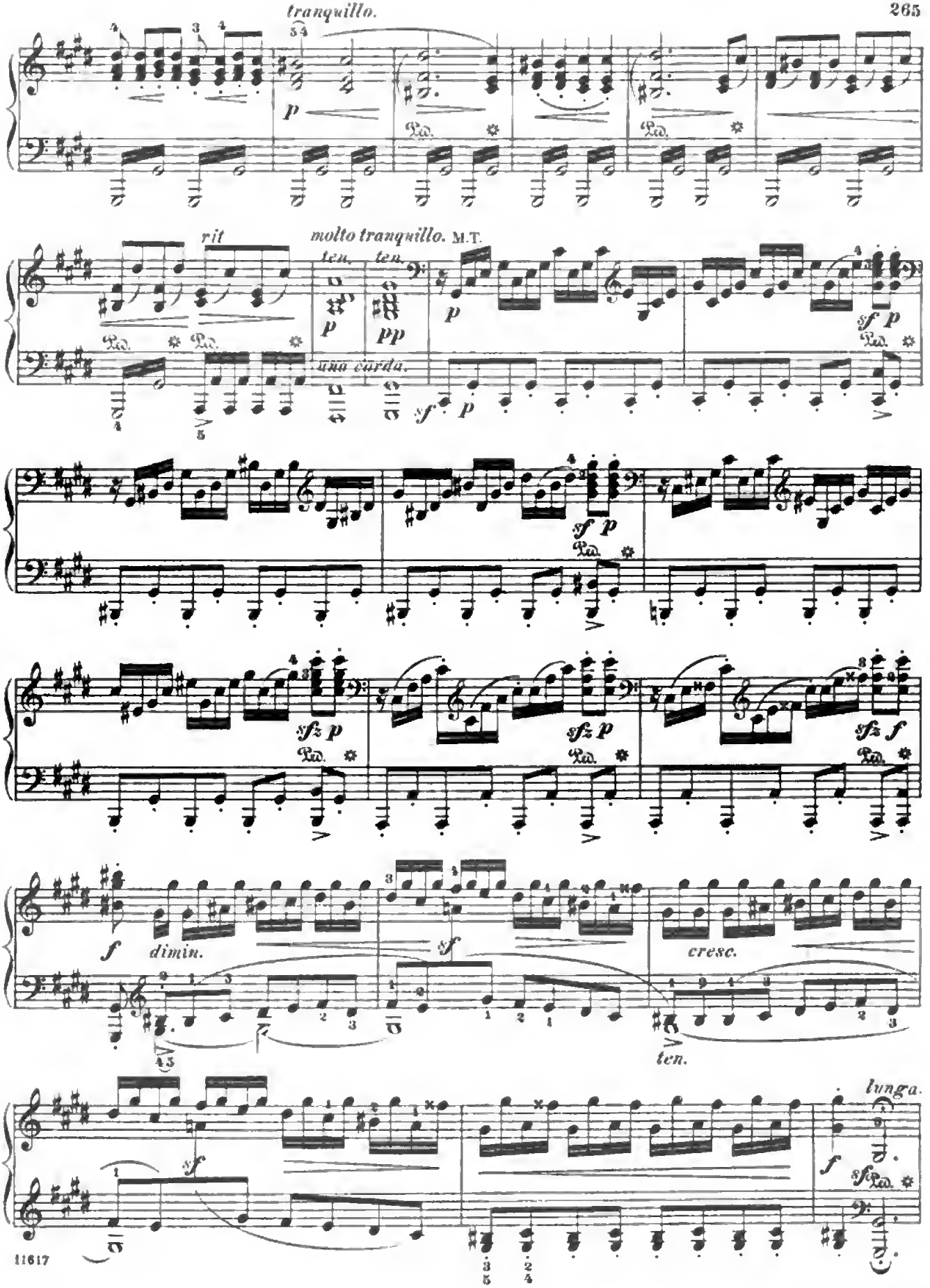
f
dimin.
sf cresc.
sf
sf
sf
cantabile.
f
p tranquillo.
fp
un poco più animato.
p
cresc.



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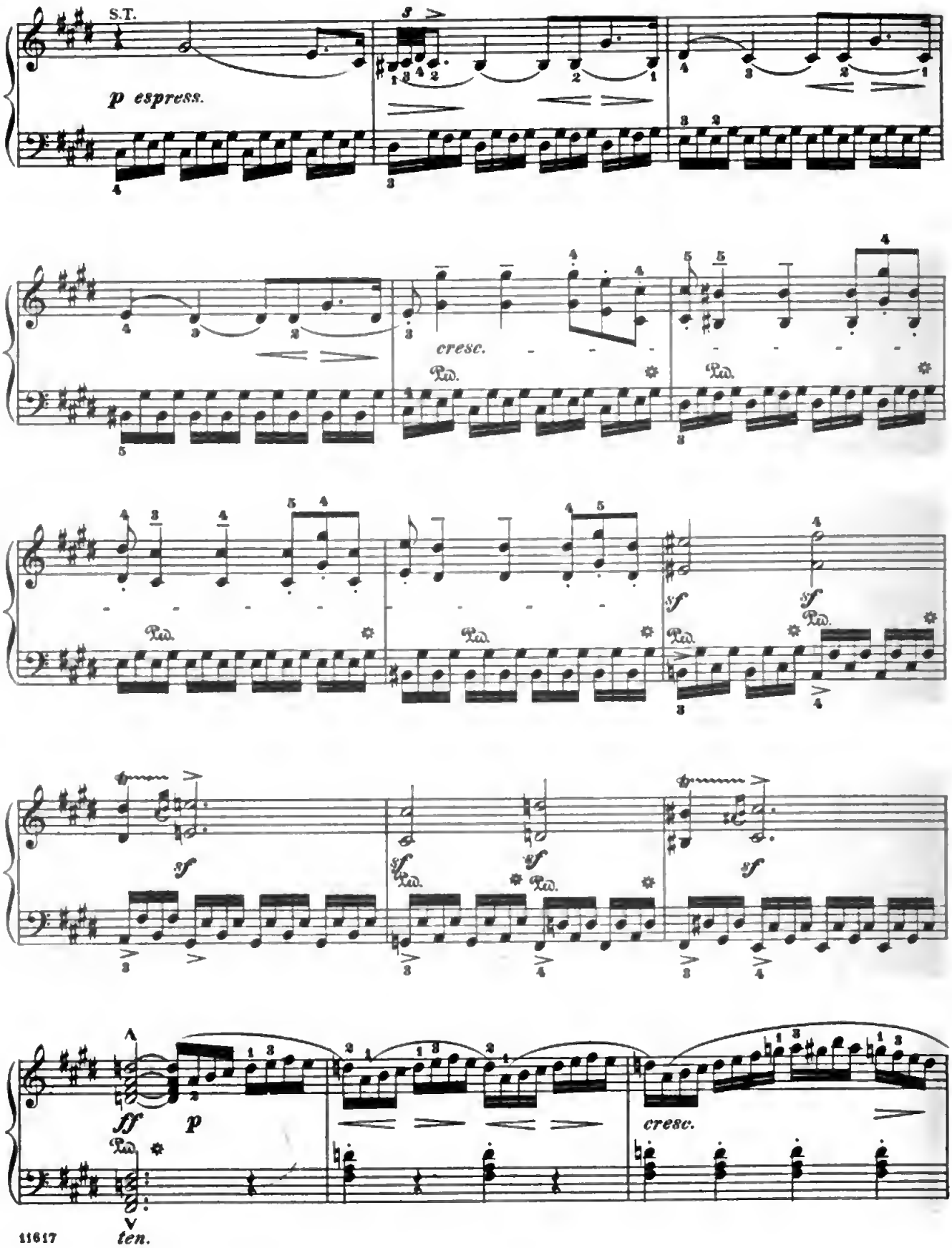

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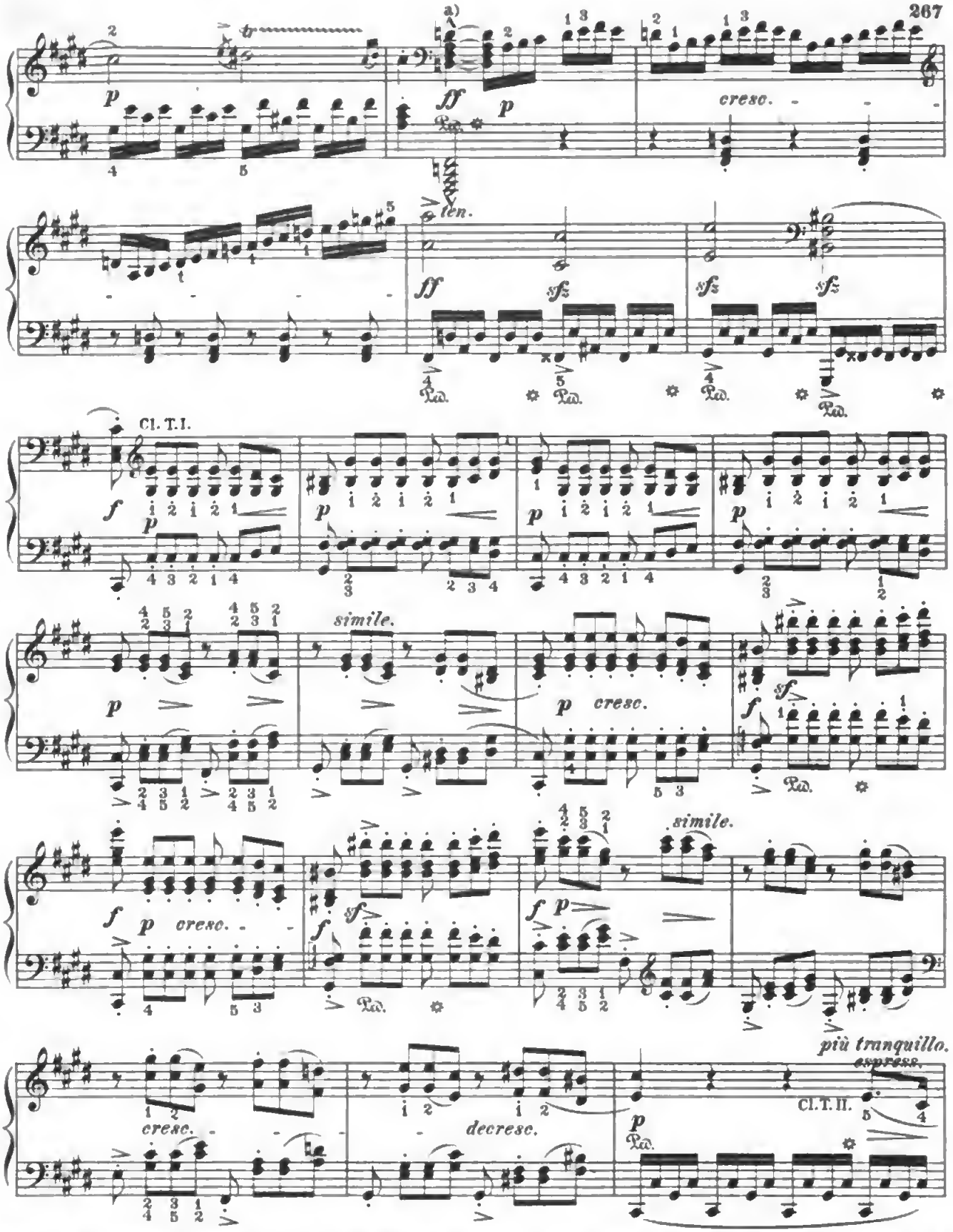

a) In the analogous passage in the first division, this period embraces 4 measures, whereas it has but 3 here. There is no reason why either should be altered for the sake of symmetry of pattern. Both are good, and greater brevity and conciseness in form are æsthetically justified in repetitions.

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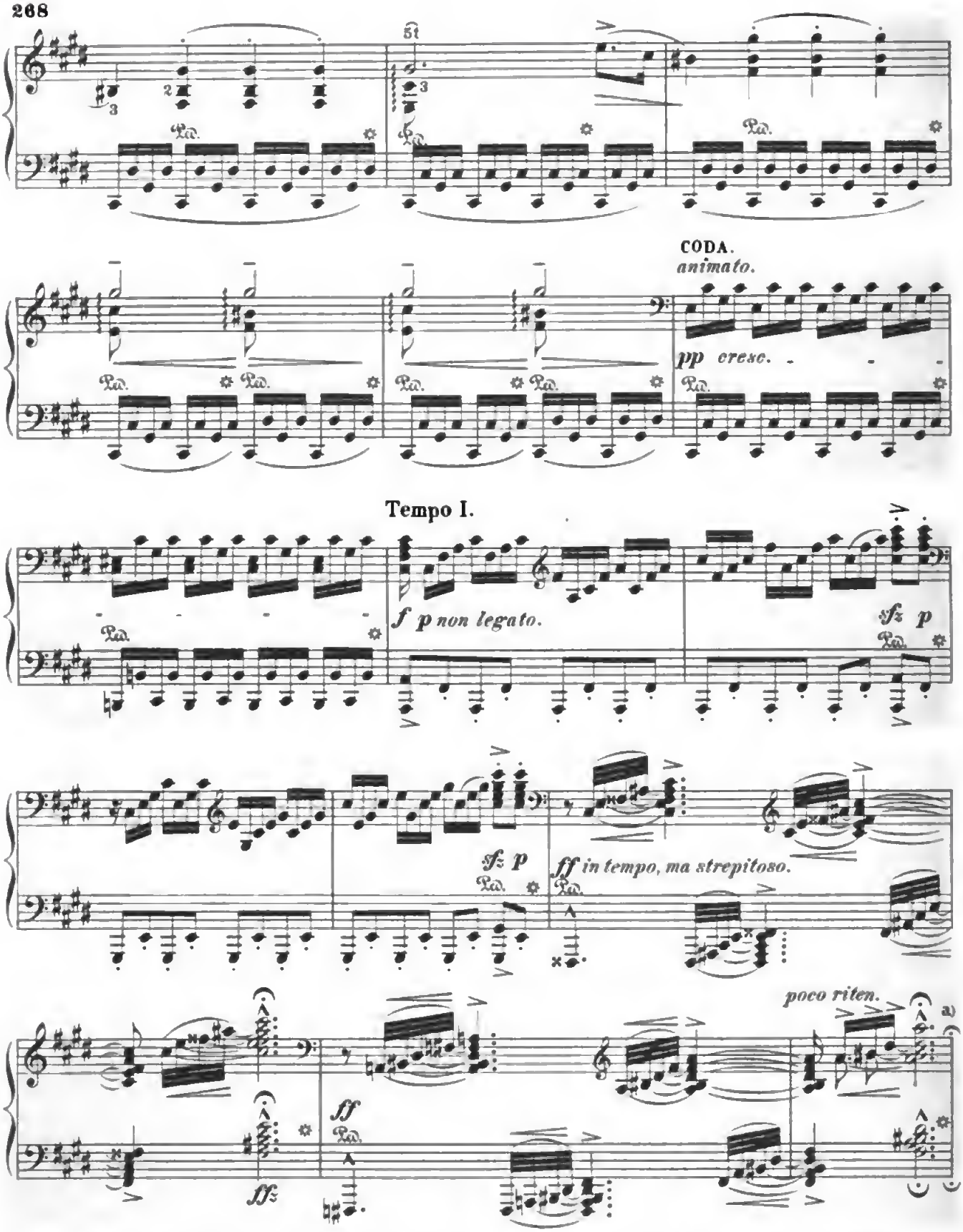

a) This second hold *(pause)* may be sustained longer than the preceding. Further, a slight rest must intervene (for acoustic reasons, apart from æsthetic ones) before the reëntrance of the first subject, as is indicated by a 𝄐 over the bar.

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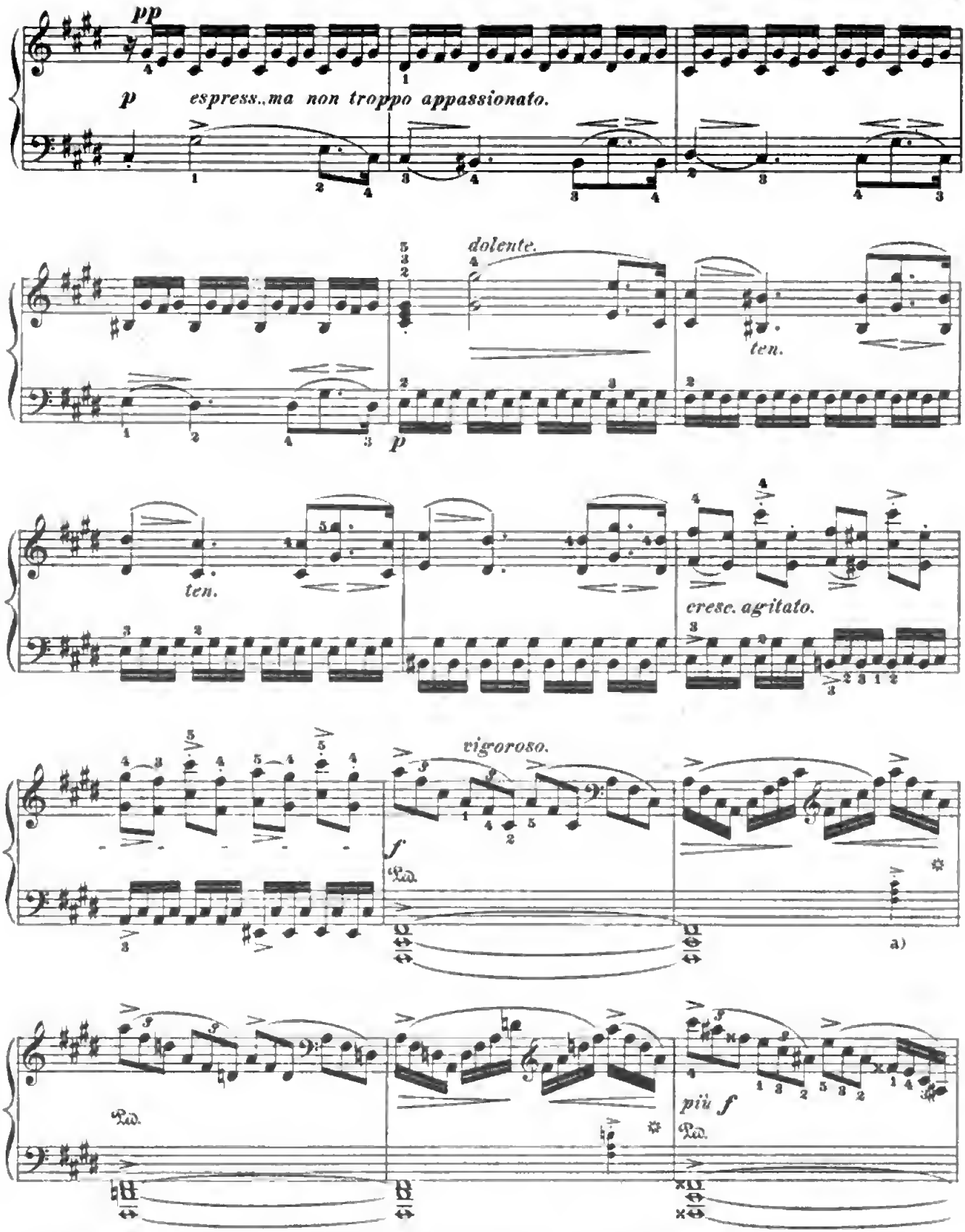

a) There is no irreverence, even to the letter of the composer's work, in enhancing — in analogy with the D-minor Sonata Op. 31 № 2 — the accent marked on the fourth beat by a chord struck with the left hand.

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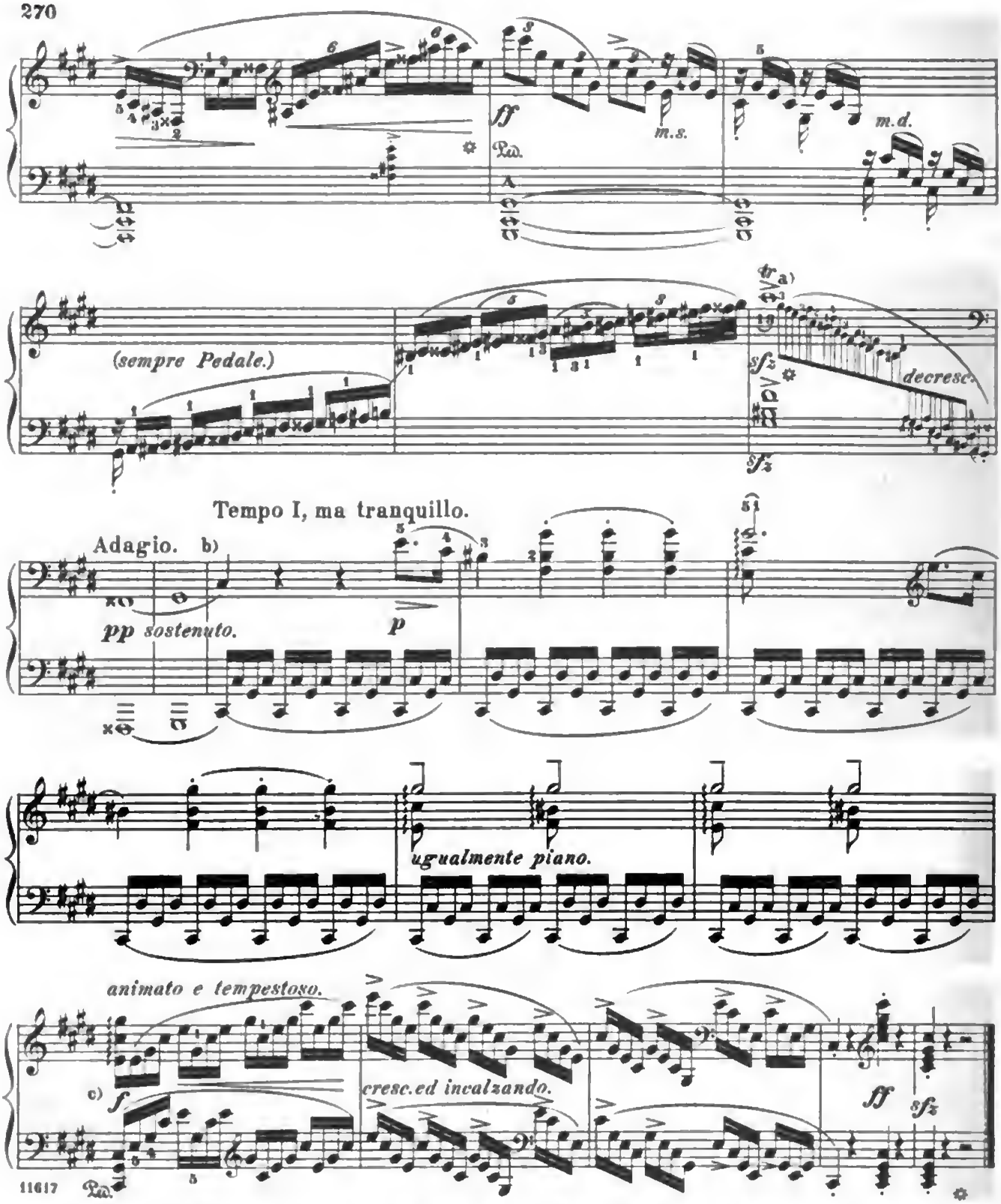

a) The editor performs this cadenza with the following rhythmic divisions, the reqnired *ritardando* then resulting as a matter of course:

b) *Adagio:* twice as slow as the *Presto* - movement, but not slower.

c) Avoid a *crescendo* in the preceding measures; the *forte* must enter with instantaneous abruptness, giving us a reproduction of the principal divisions in miniature — the deep melancholy of the *Adagio*, the wild desperation of the *Finale*.

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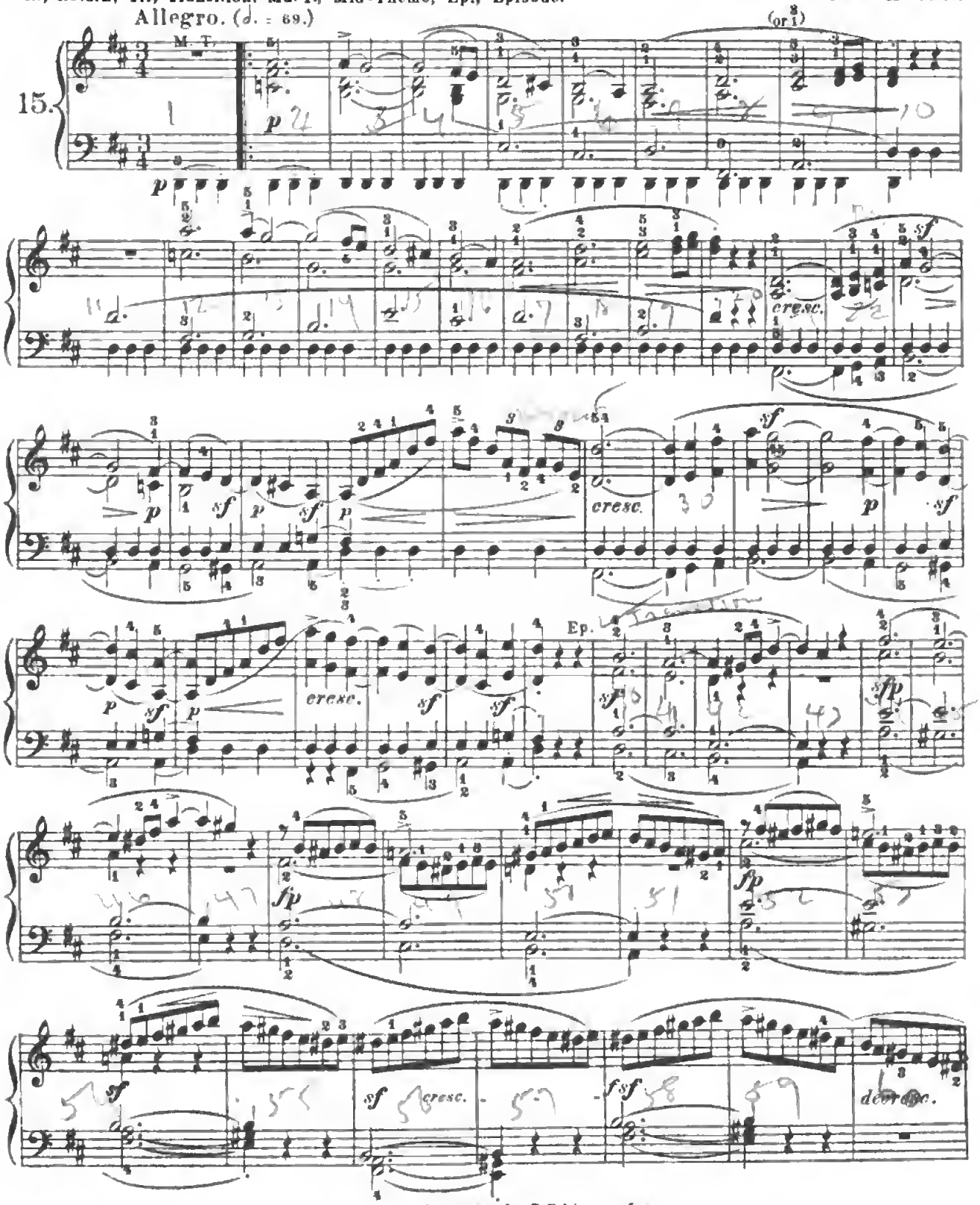
SONATA.

To JOSEPH, Edler von SONNENFELS. Op. 28.

Abbreviations: M.T. signifies Main Theme; S.T., Sub-Theme; Cl. T., Closing Theme; D.G., Development-group; R., Return; Tr., Transition; Md.T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

Allegro. (♩. = 69.)



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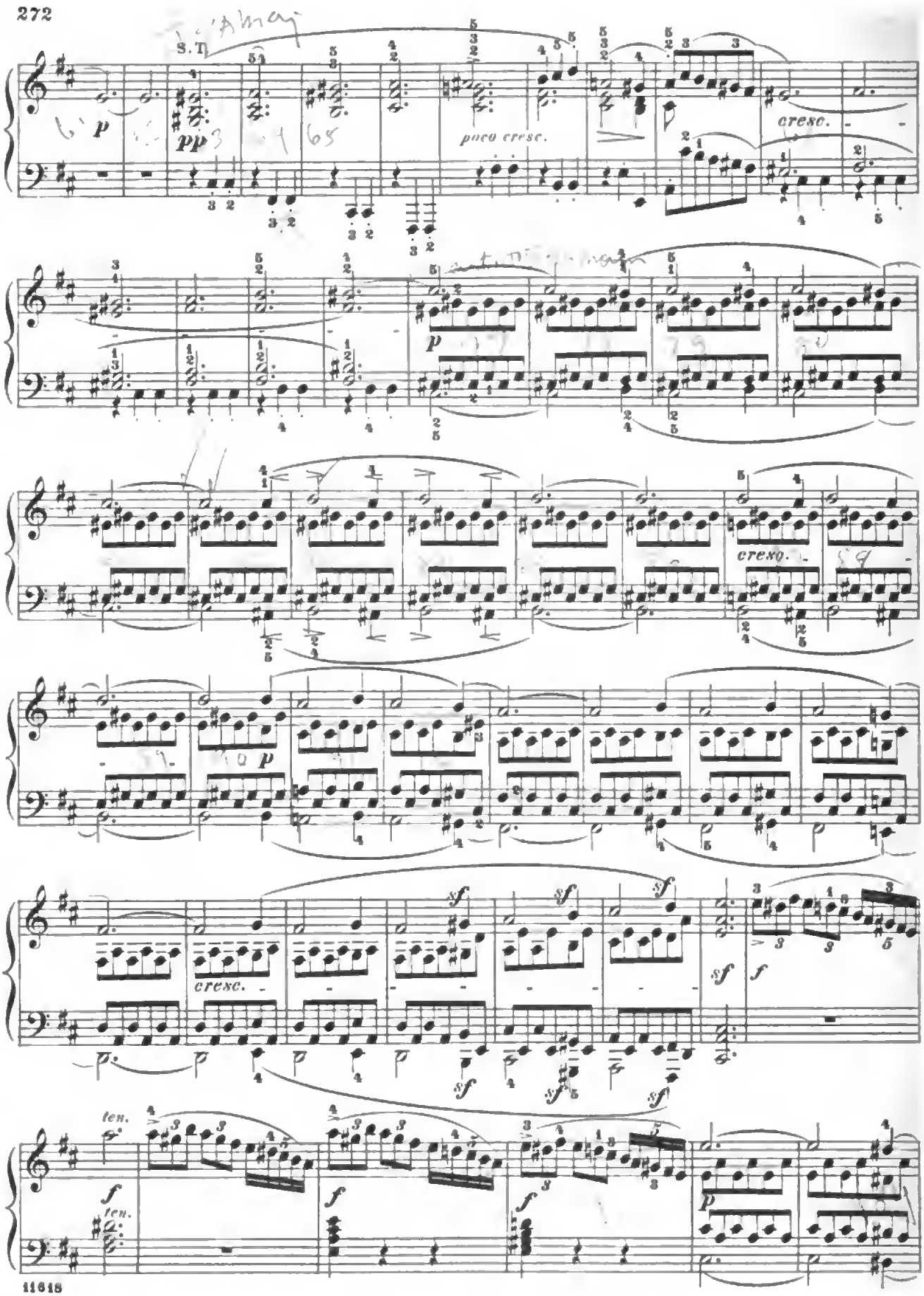

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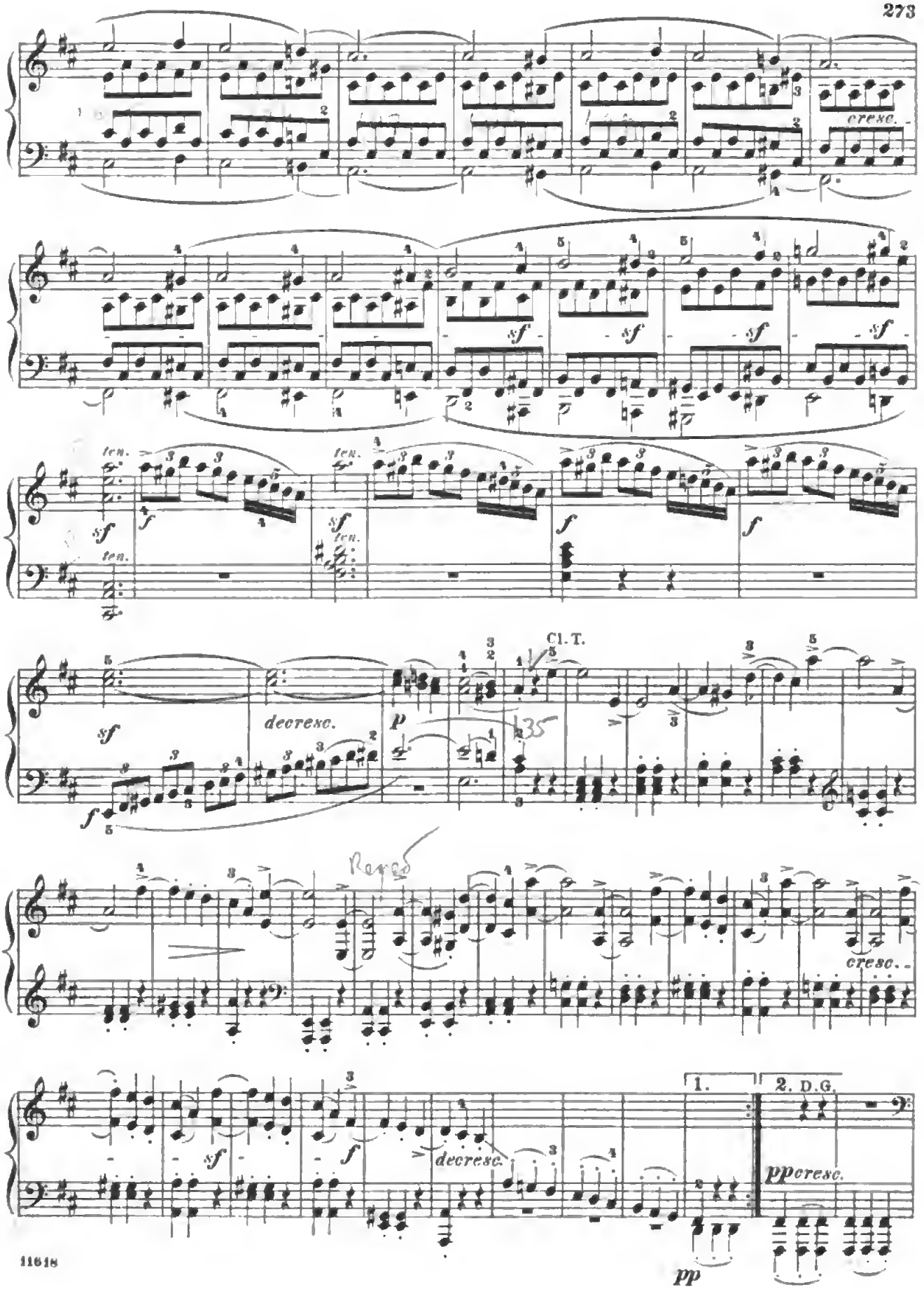

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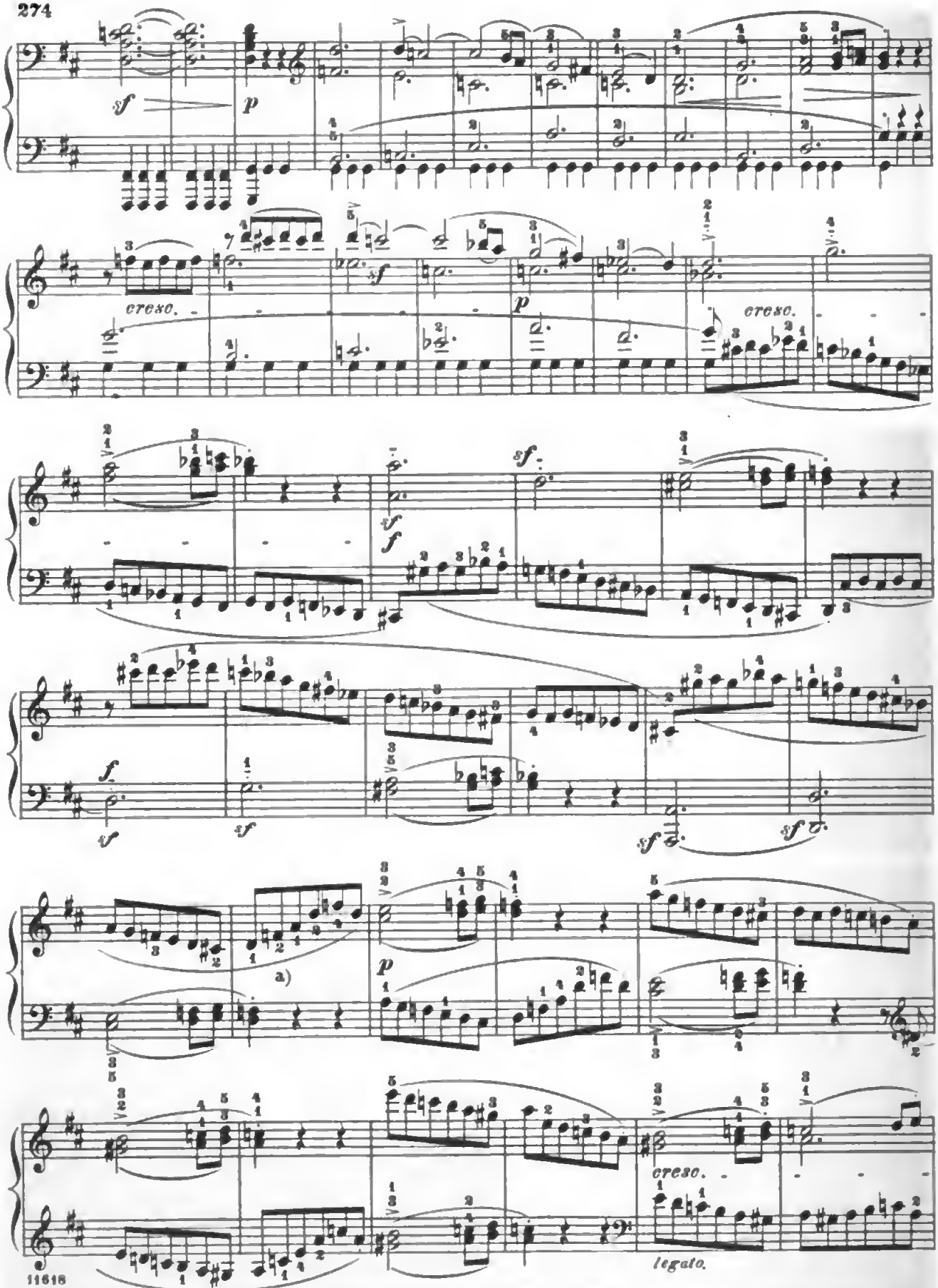

a) Throughout the whole measure still *forte*, then abruptly *piano*.

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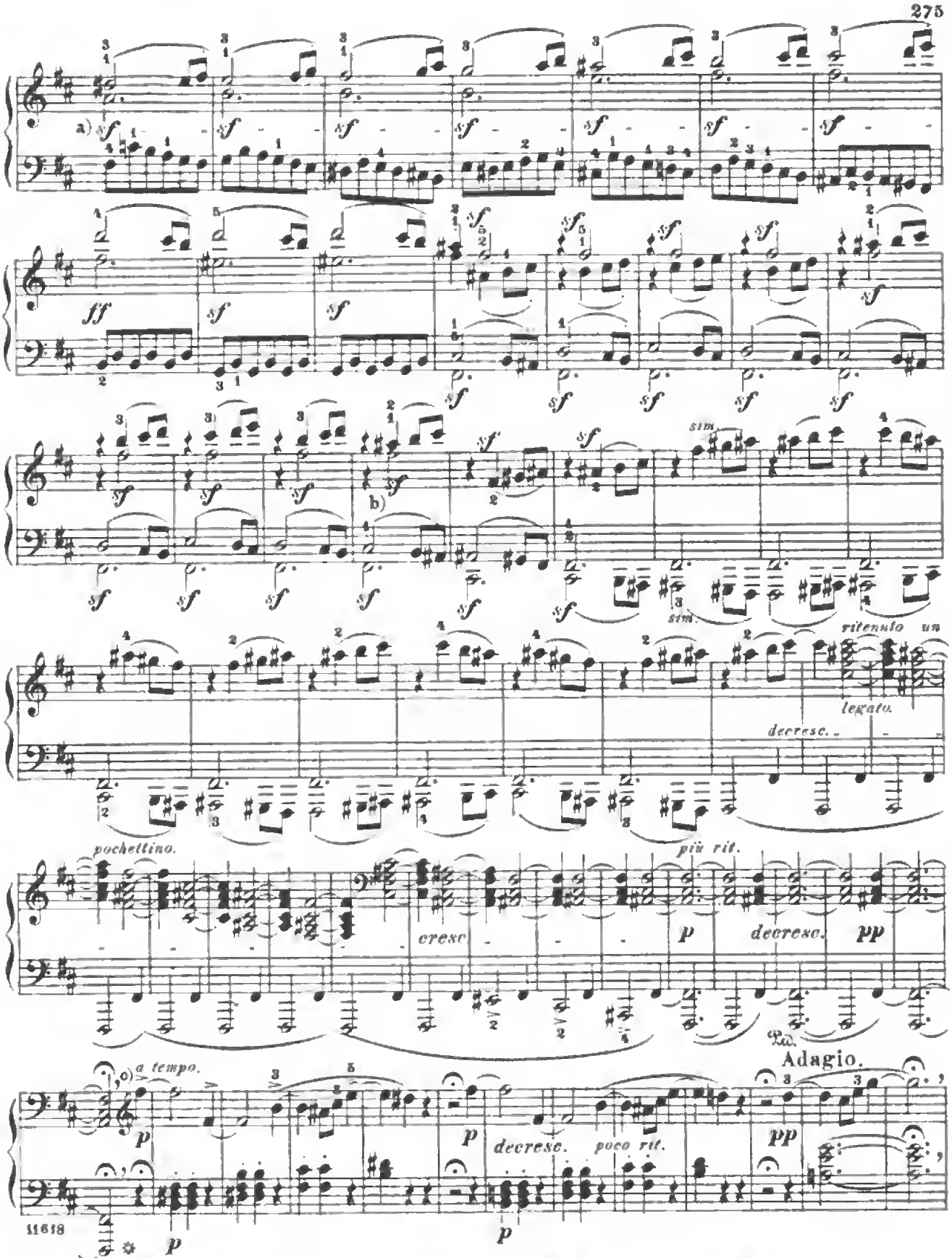

a) These *sf*'s are to be gradually intensified, and with them the tone-power in general.

b) We consider this *sf*, which we have inserted in this measure in conformity with older editions, more correct than the *piano* in the new Breitkopf and Härtel edition, with which *piano* the *sf*'s (also in the Br. and H.ed.) set next the bass in the two following measures can, in particular, not be reconciled.

c) Continue only after a rather prolonged pause.

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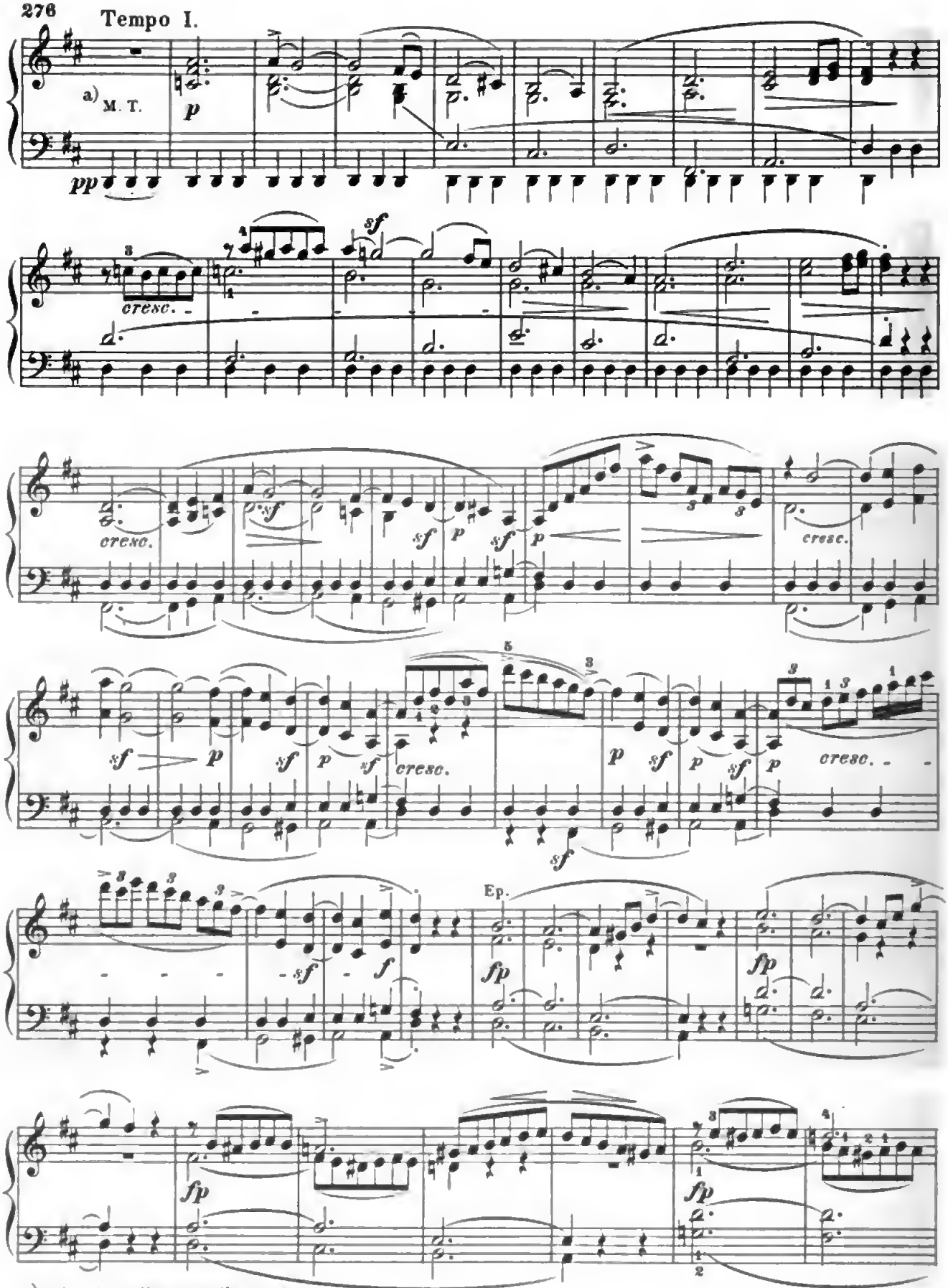
Tempo I.



a) As c) on the preceding page.

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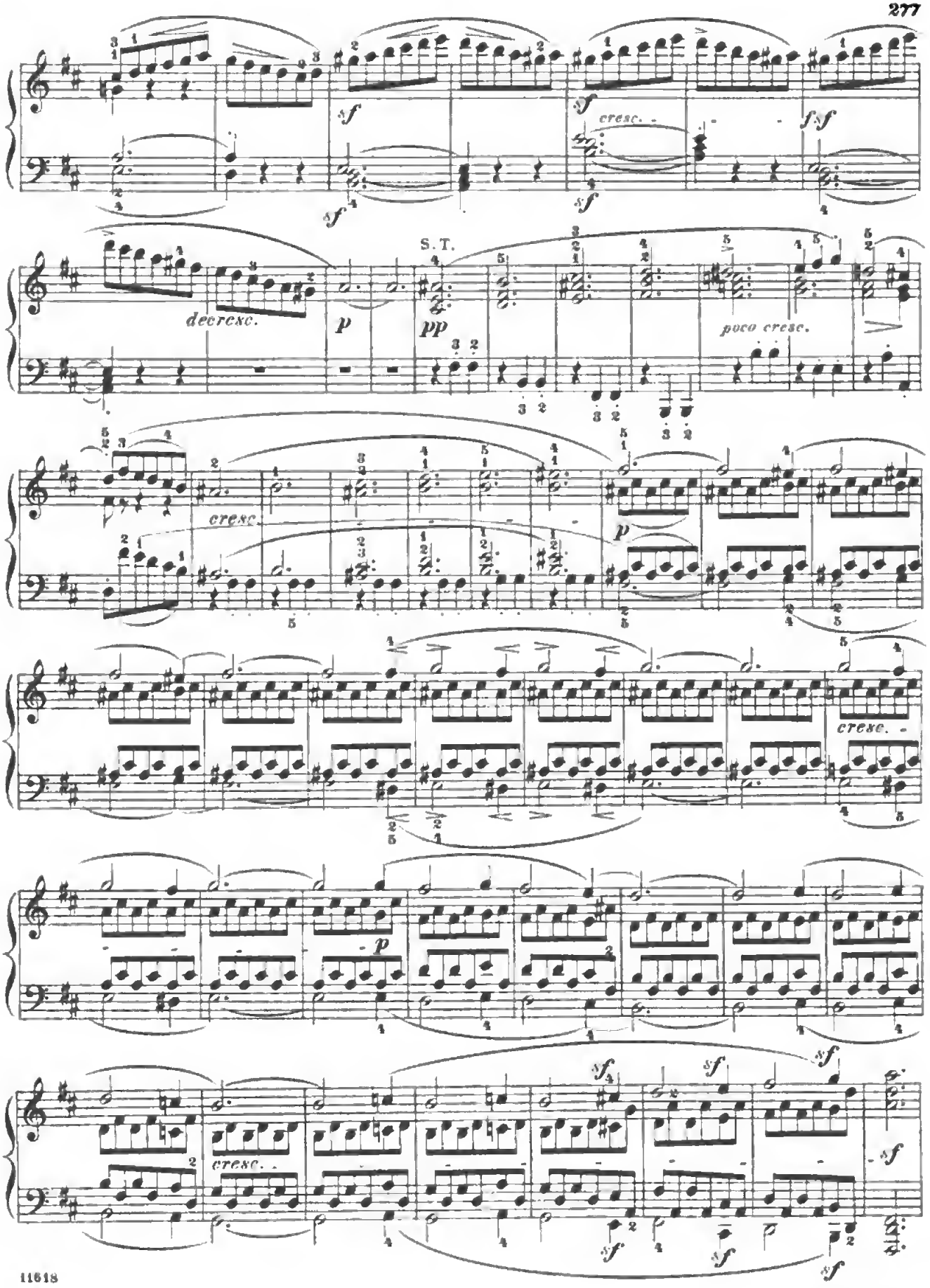

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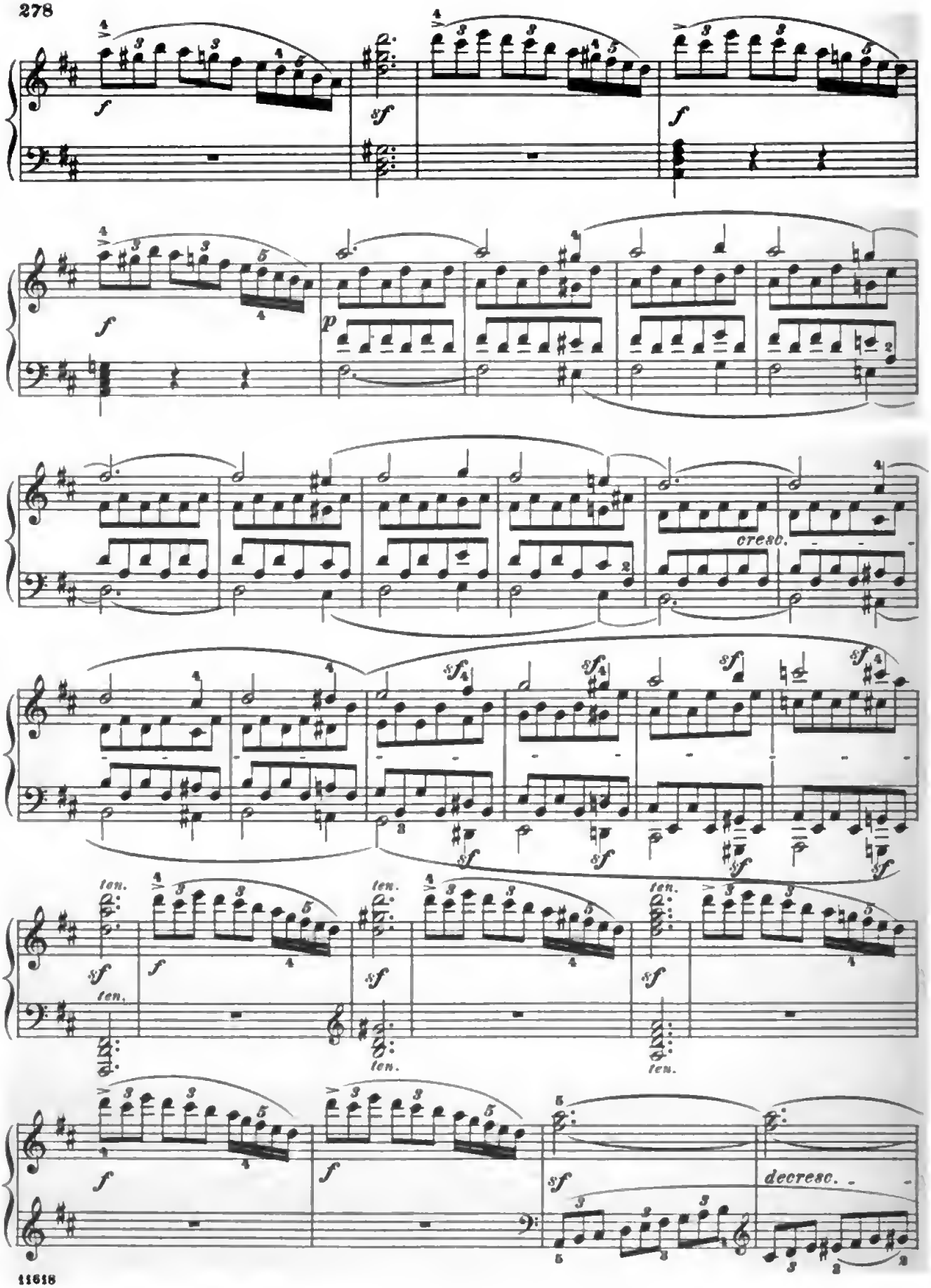

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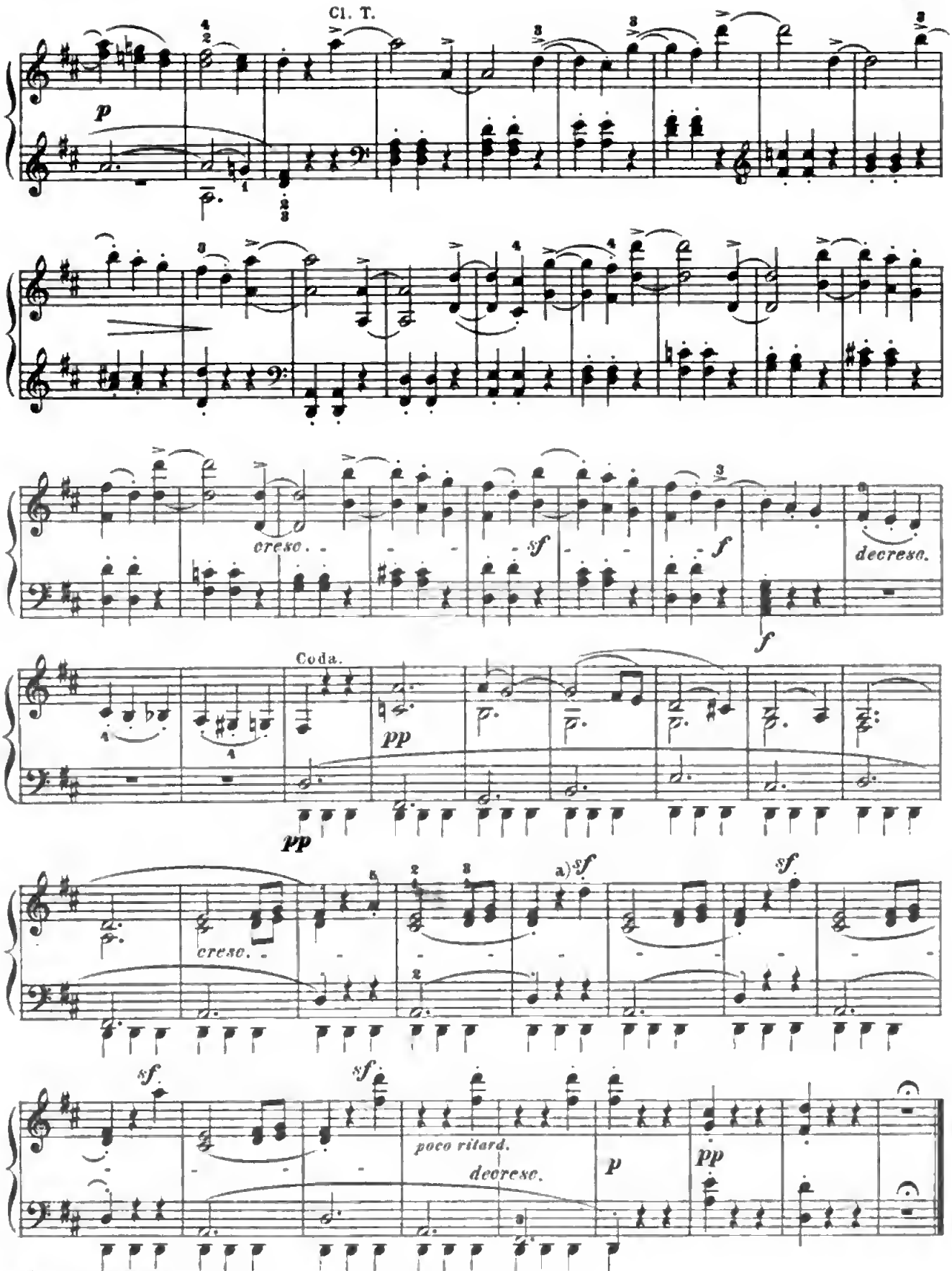

a) As on page 275, a).

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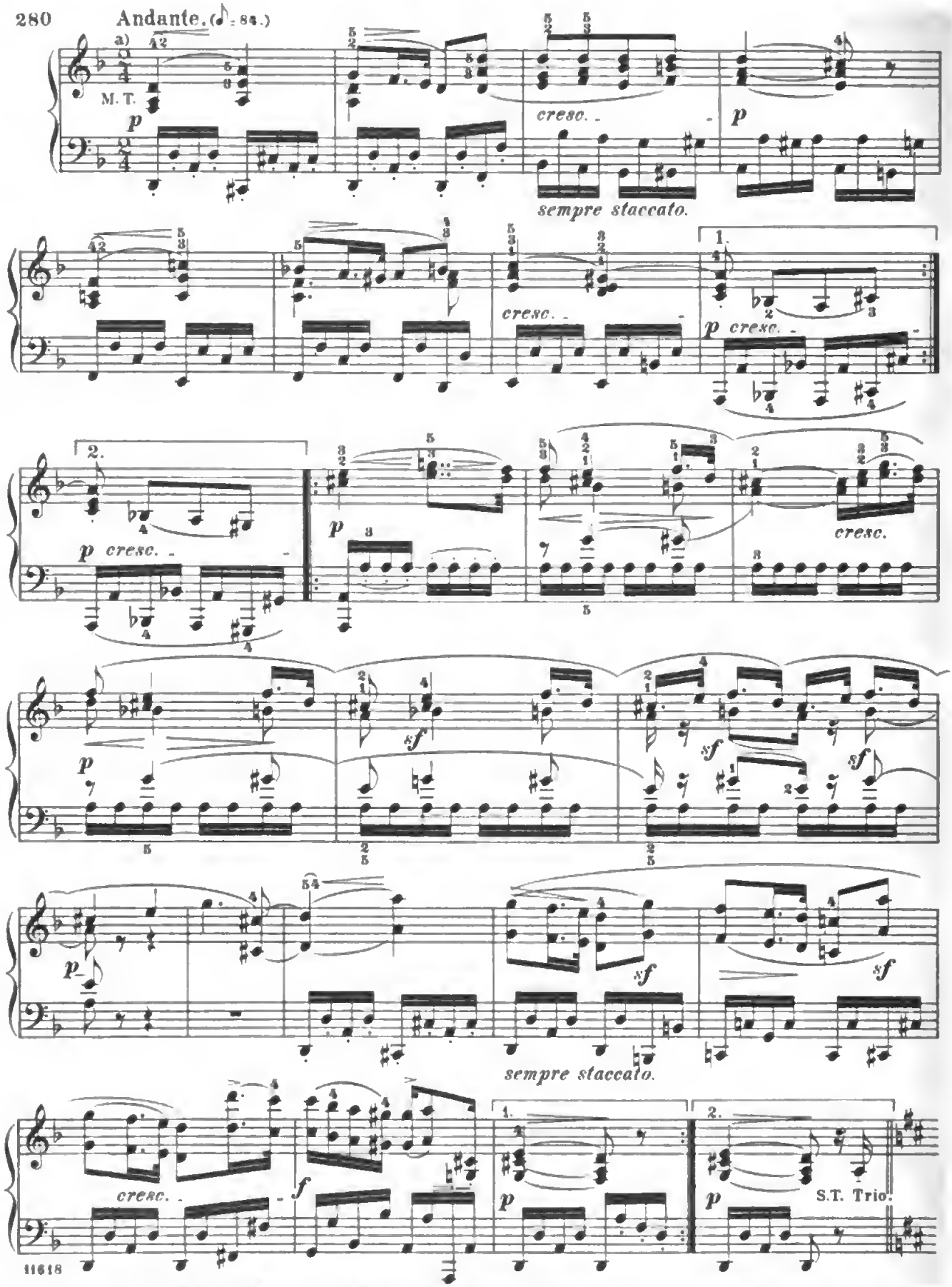

a) To obtain the required *legato,* change here (and in similar places) at the last moment the finger on the highest note, after holding the two lowest notes as long as possible.

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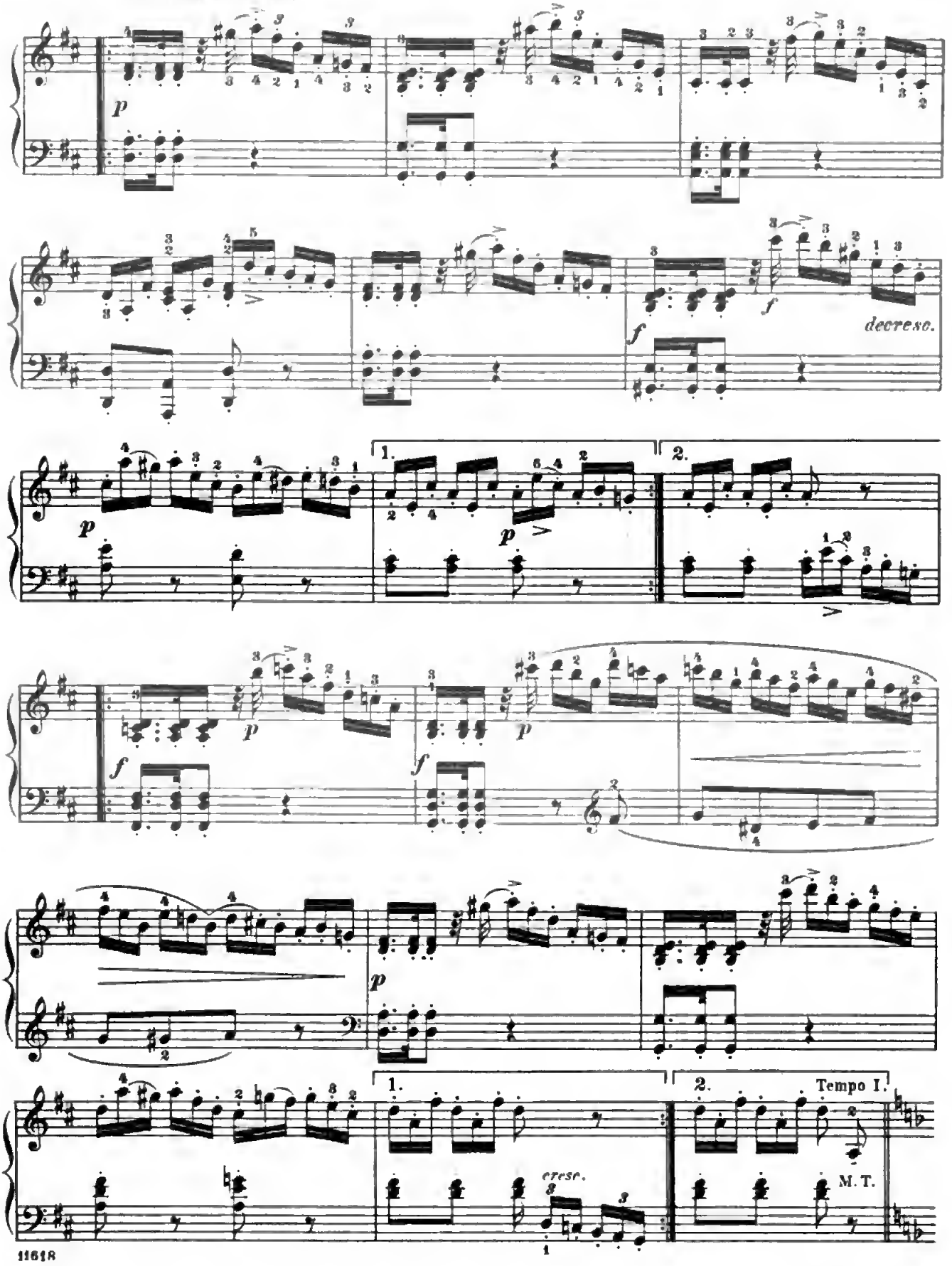
Poco animato. (♪ : 92.)



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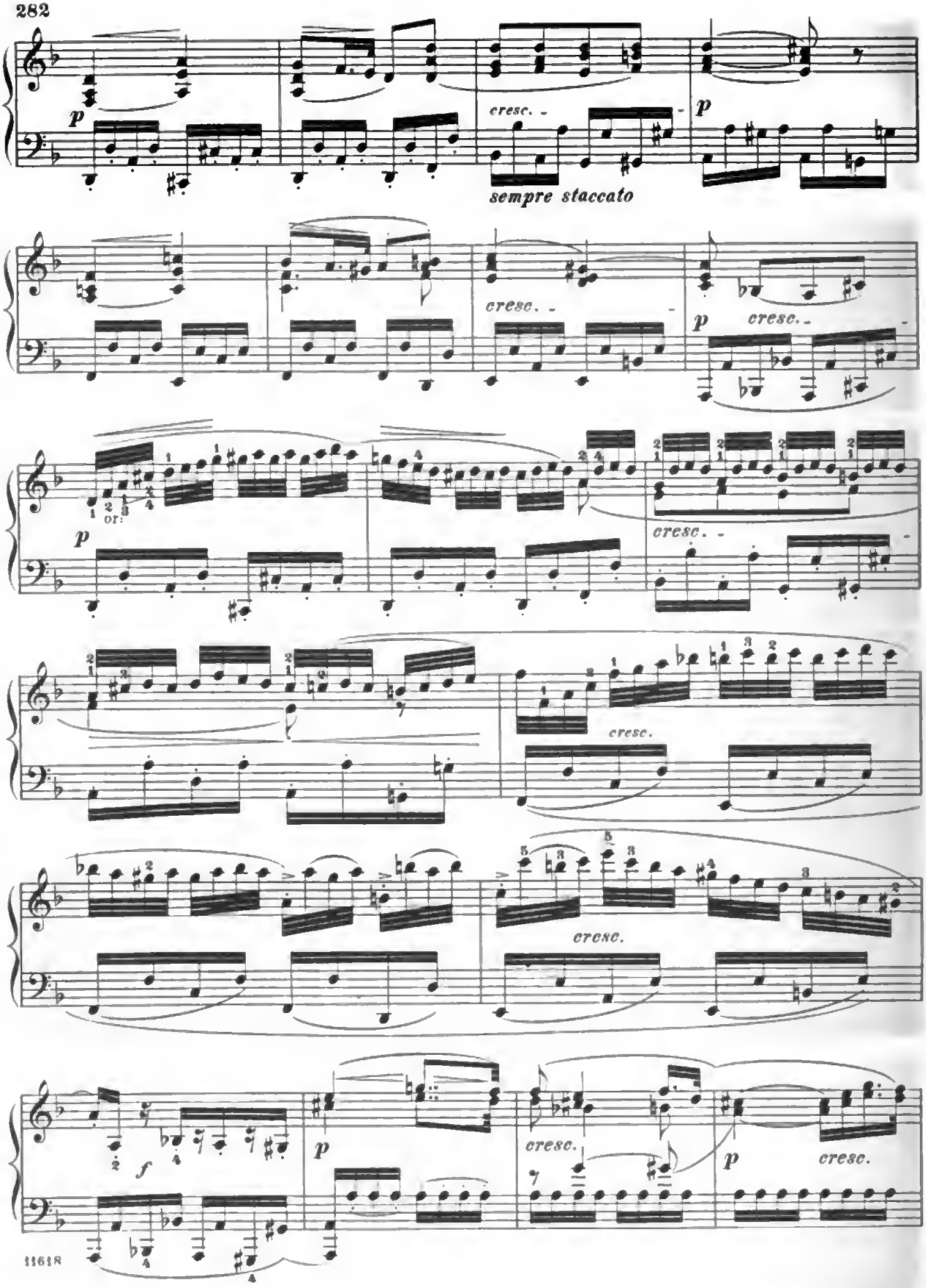
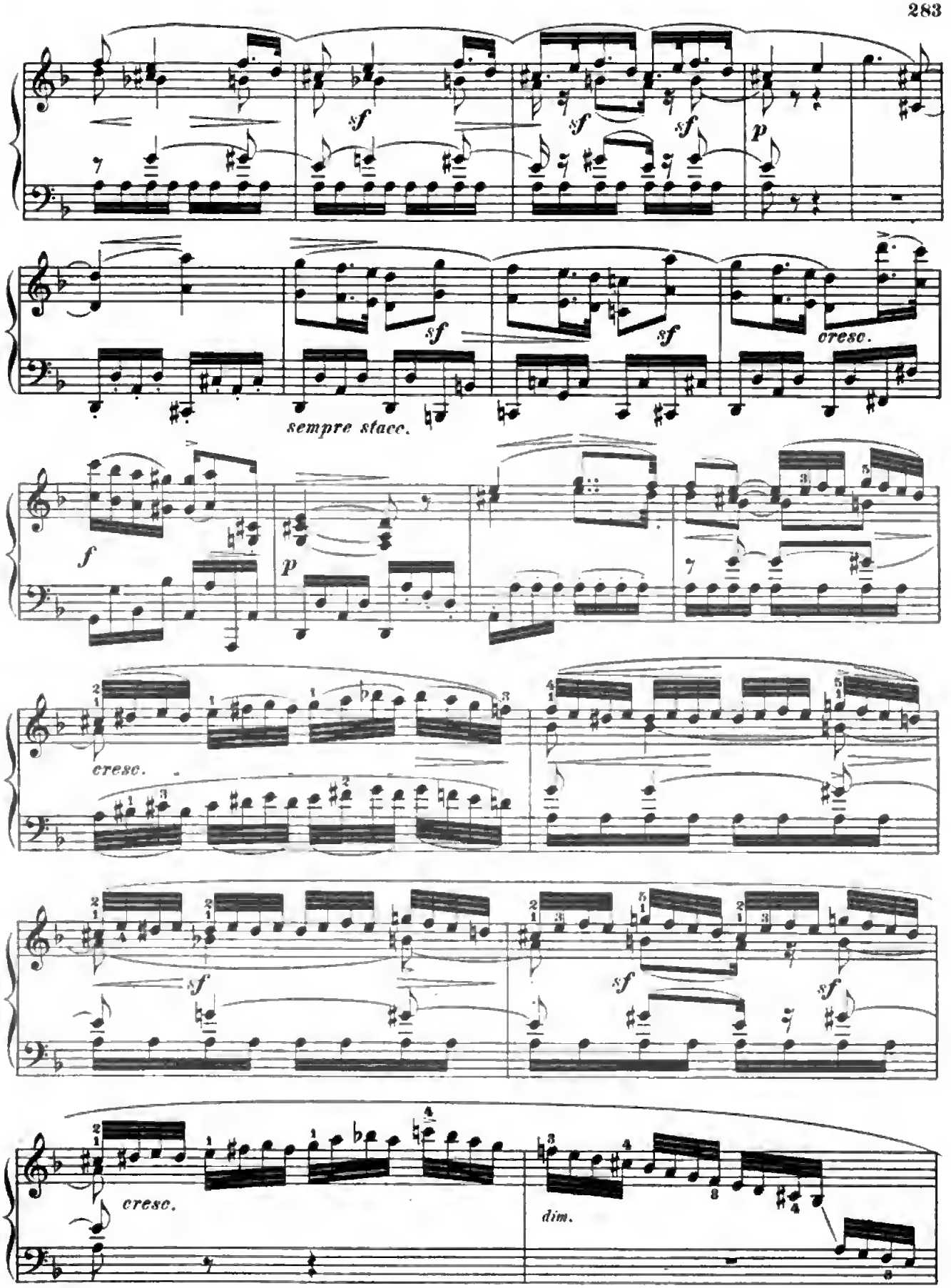

p
cresc.
sempre staccato
p
cresc.
p
cresc.
or:
p
cresc.
cresc.
cresc.
f
p
cresc.
p
cresc.



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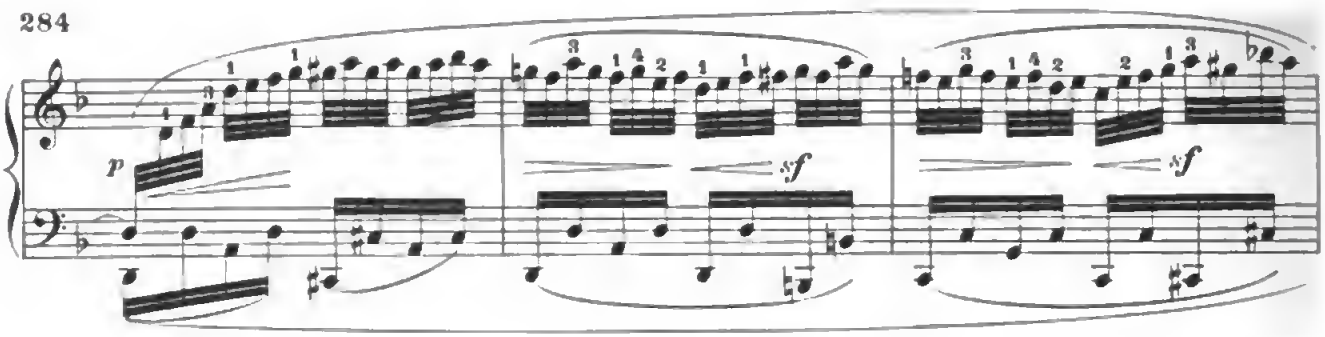

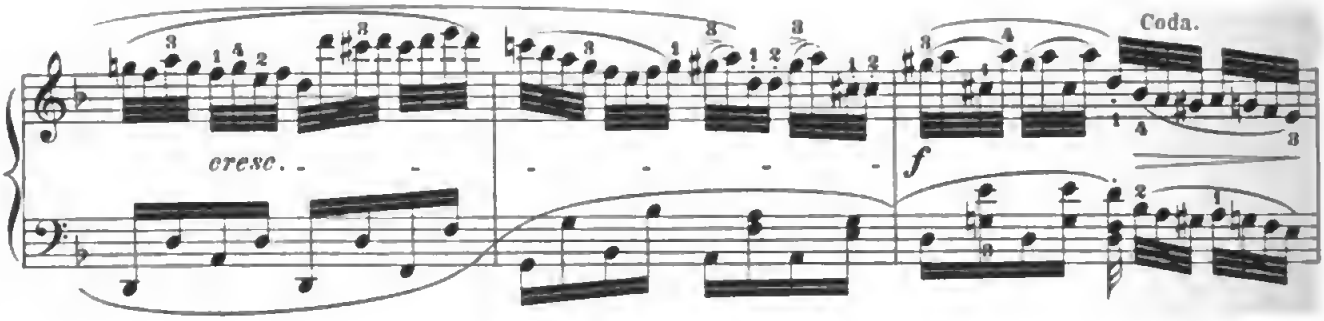

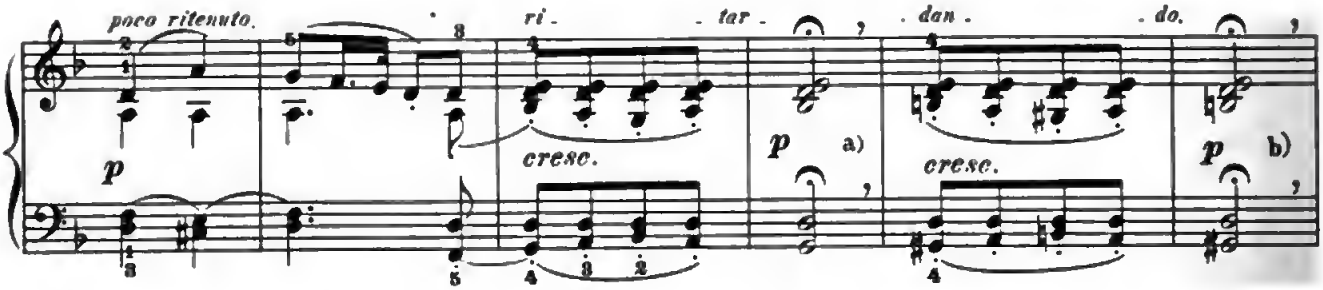

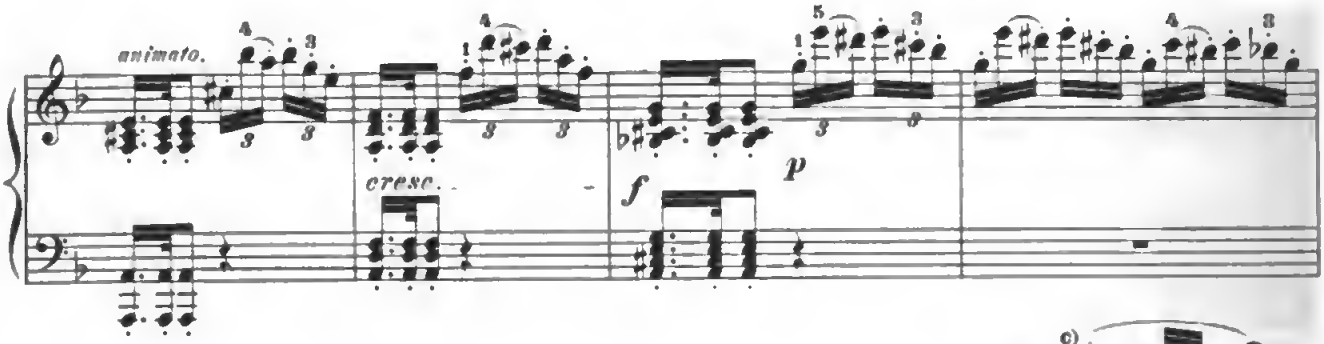

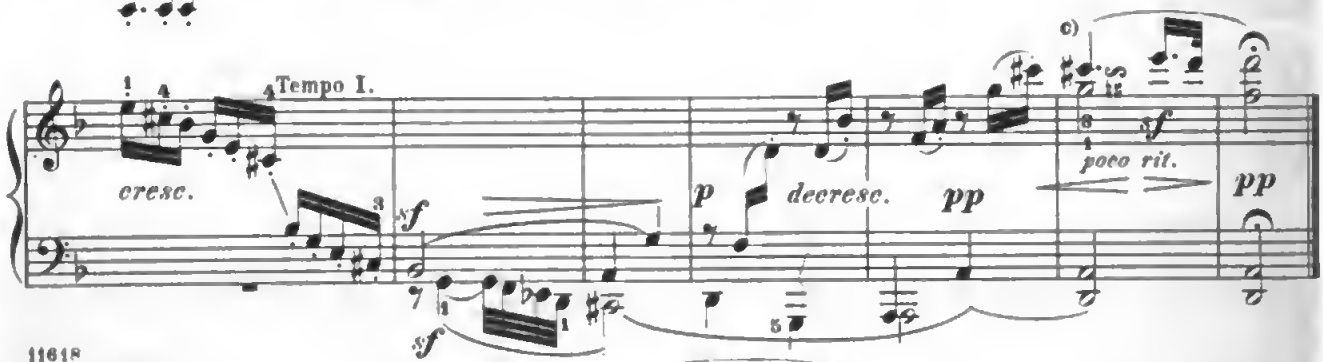

a) Make a slight pause. b) As before. c)

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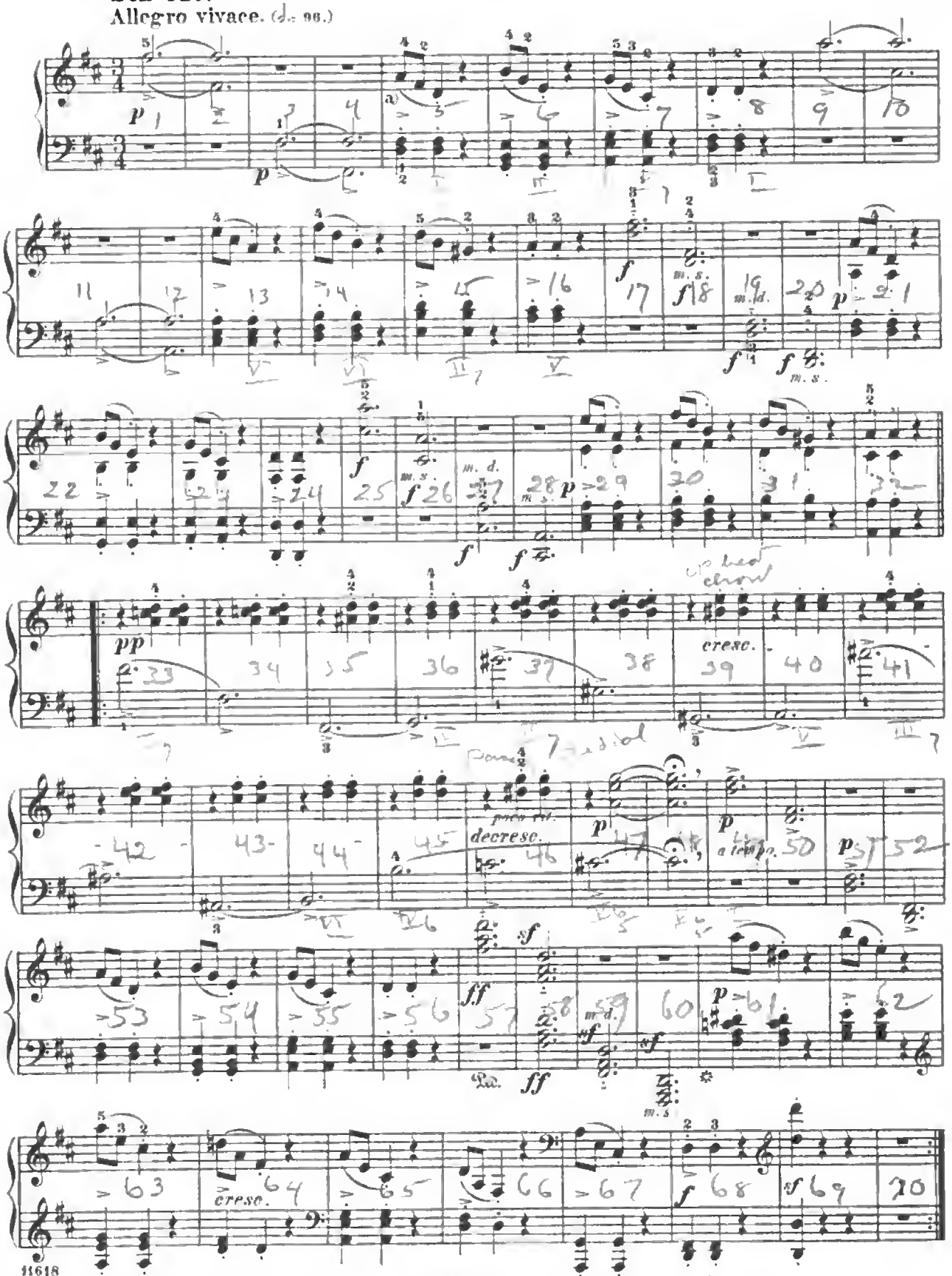
Scherzo.

Allegro vivace. (♩= 96.)



11618

a) In the original, the slur in this figure reaches each time only over the two eighth-notes.

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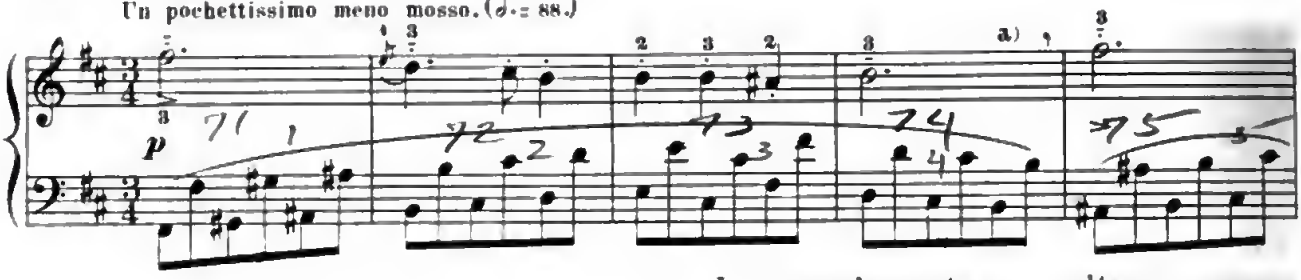
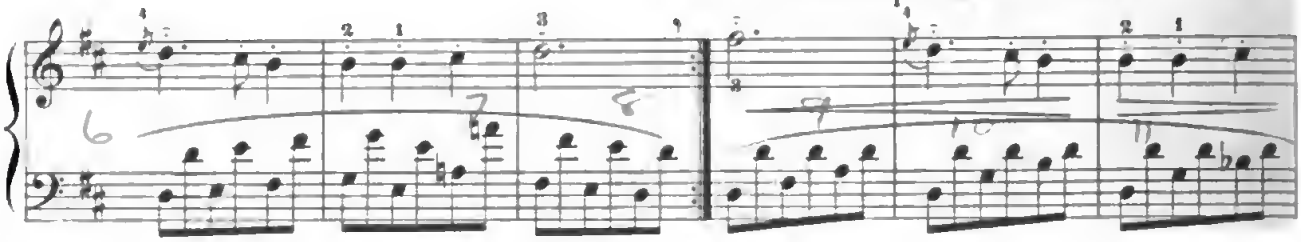
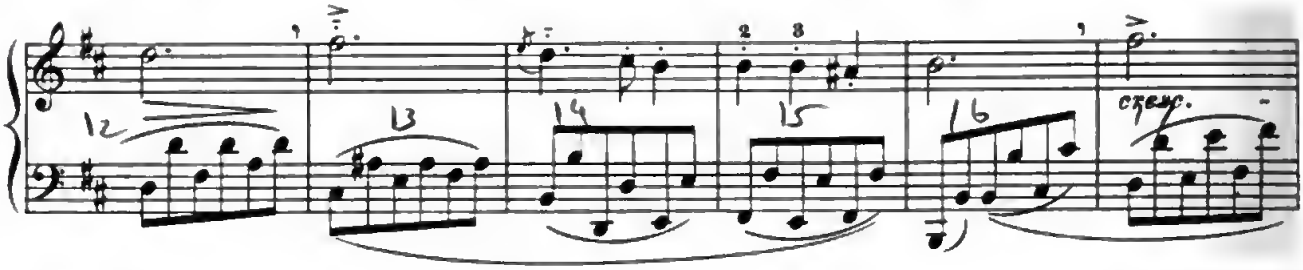
Trio.

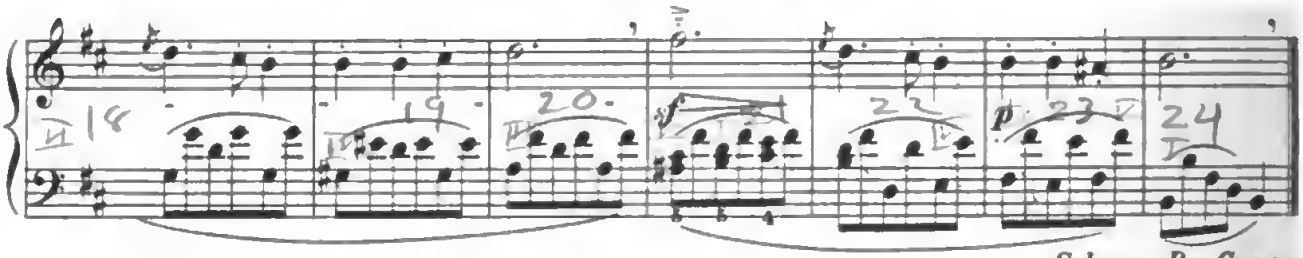
Un pochettissimo meno mosso. (♩. = 88.)



La seconda parte una volta.



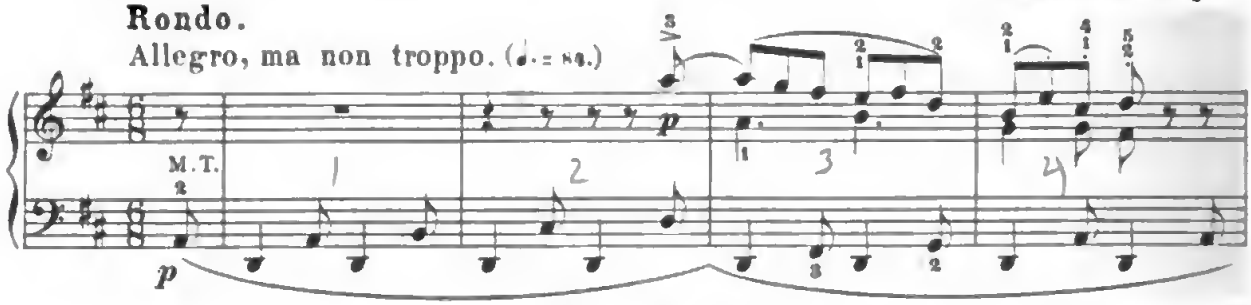


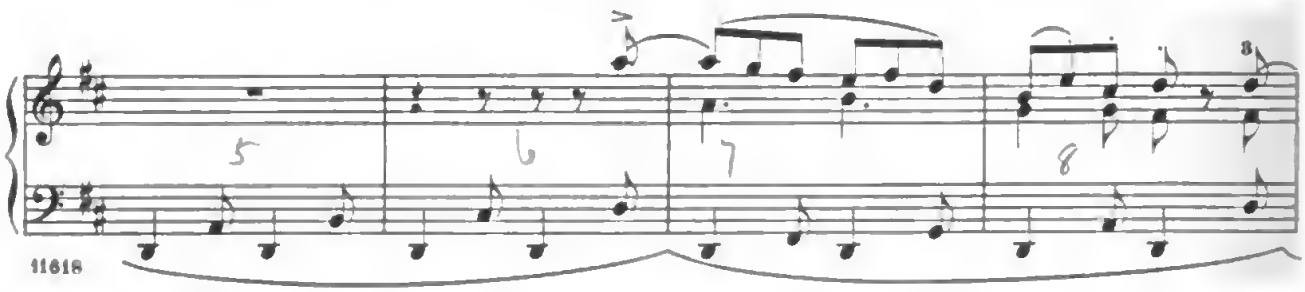


Scherzo Da Capo.

Rondo.

Allegro, ma non troppo. (♩. = 84.)





11818

a) With a comma we indicate a rhythmic section, which the player should mark.

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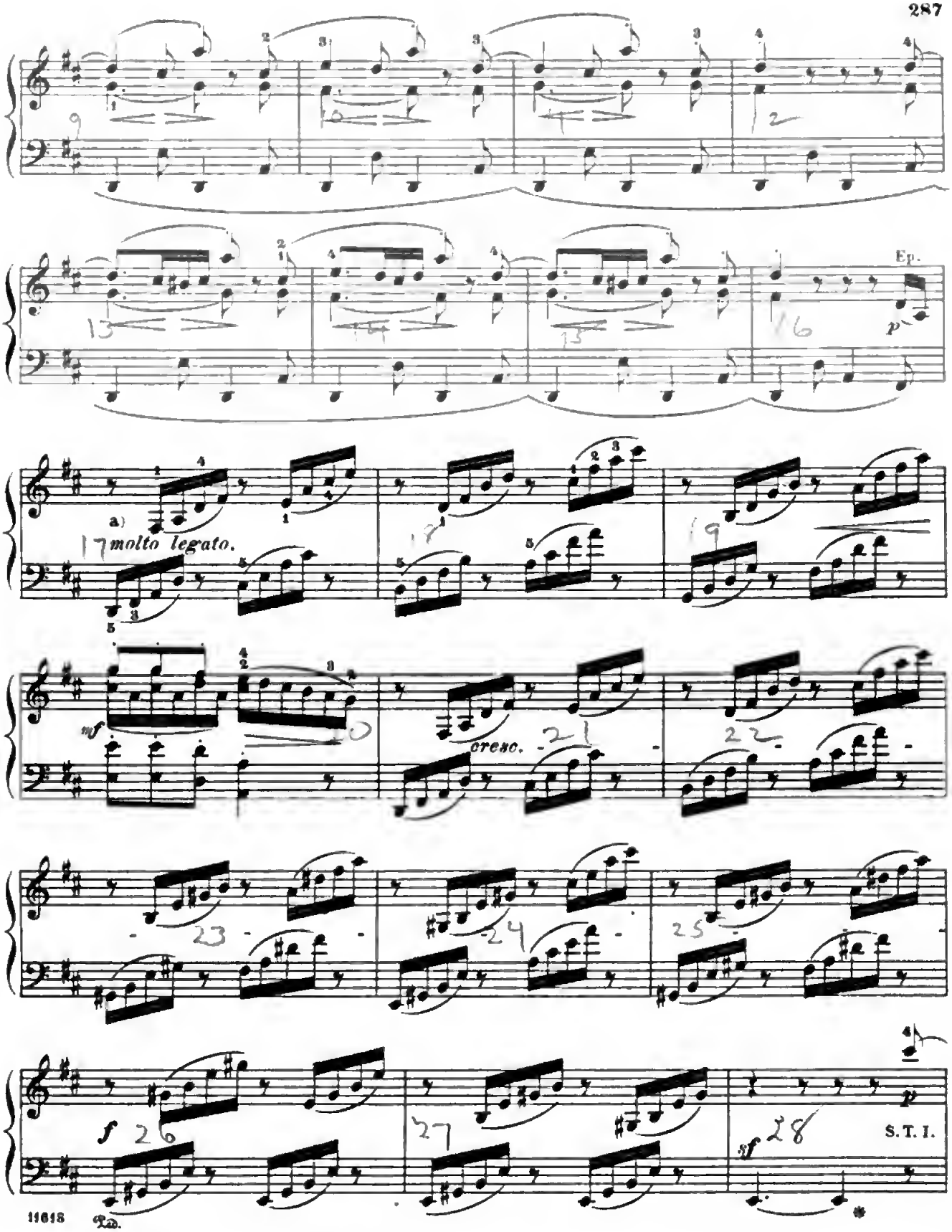

a) In these and the similar figures either the first note only, or with it the two following, should be held down till the end of the figure, but without heaviness of touch.

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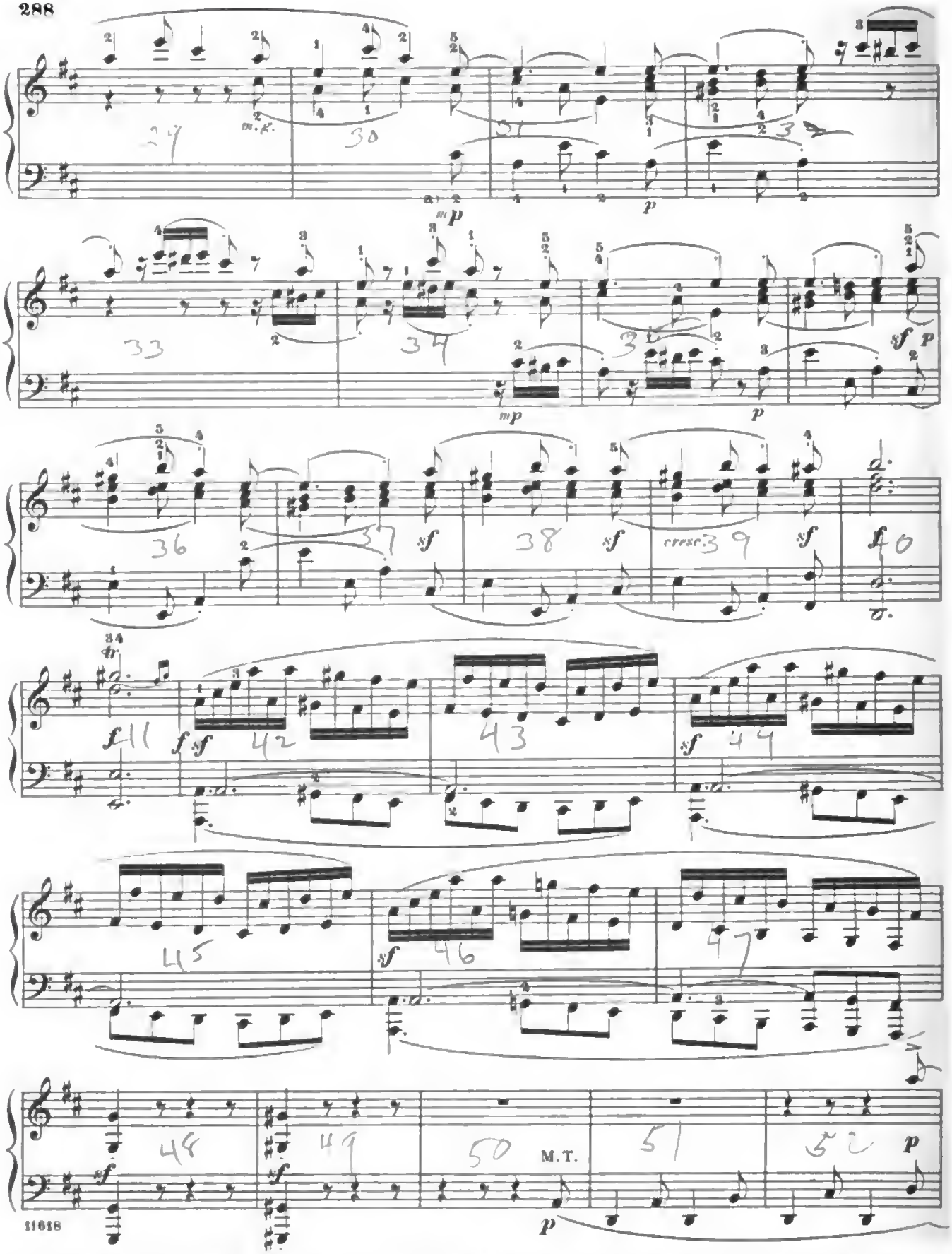

a) These four notes in the lower part should be played, in contrast to the *piano* in the right hand, *mezzo piano*, i. e., with a power intermediate between *p* and *mf*; for here they take the leading part.

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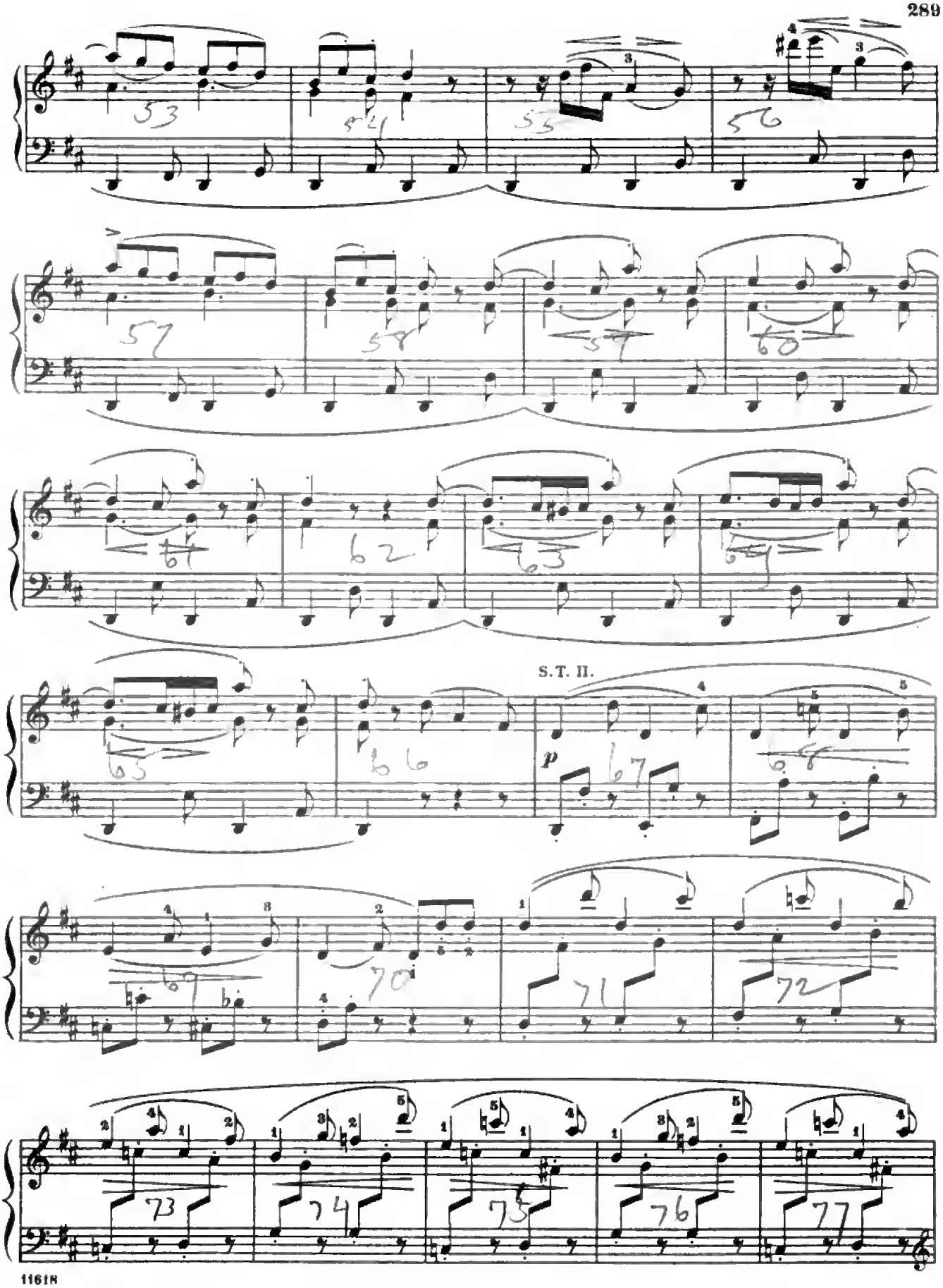

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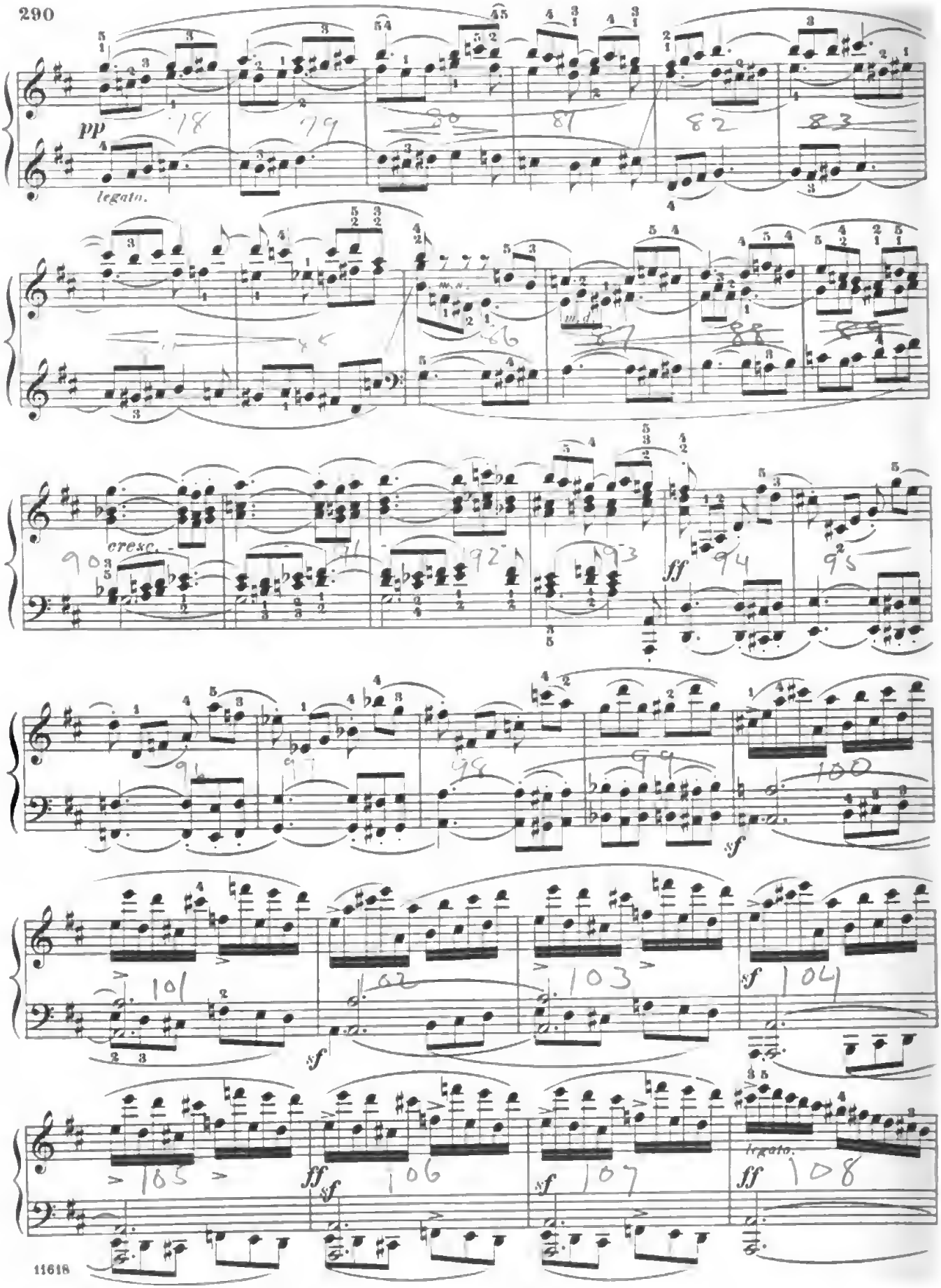

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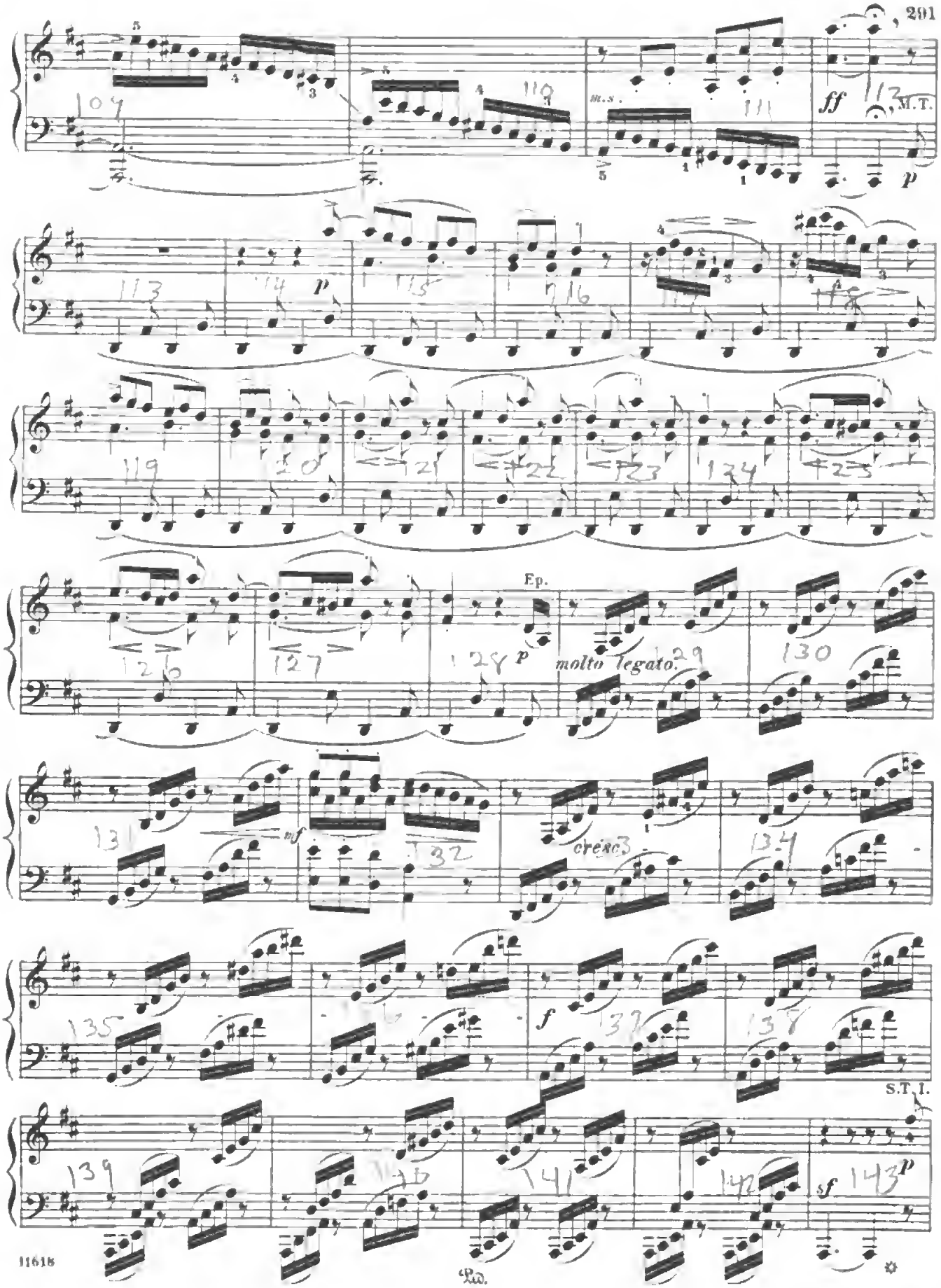

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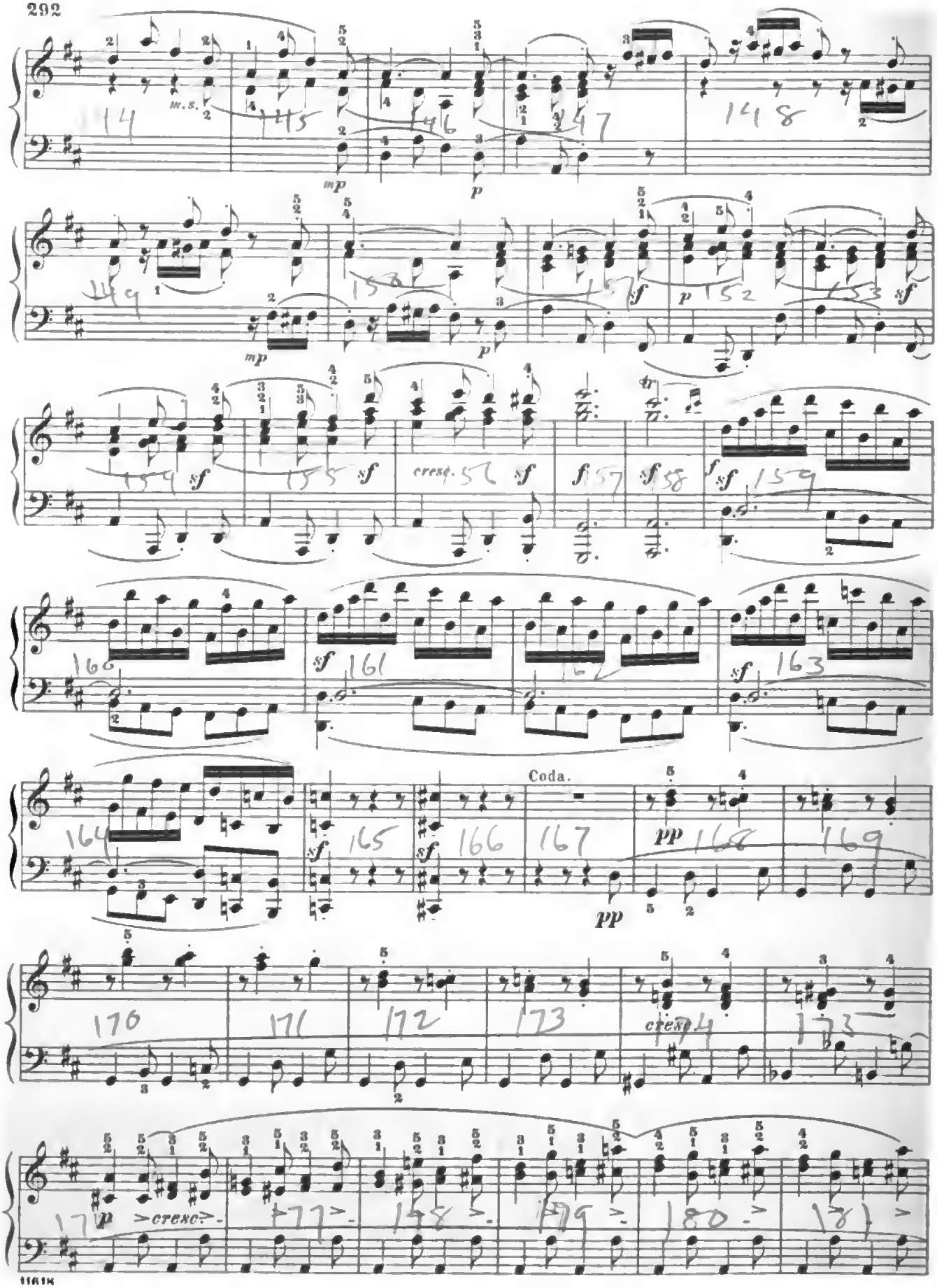

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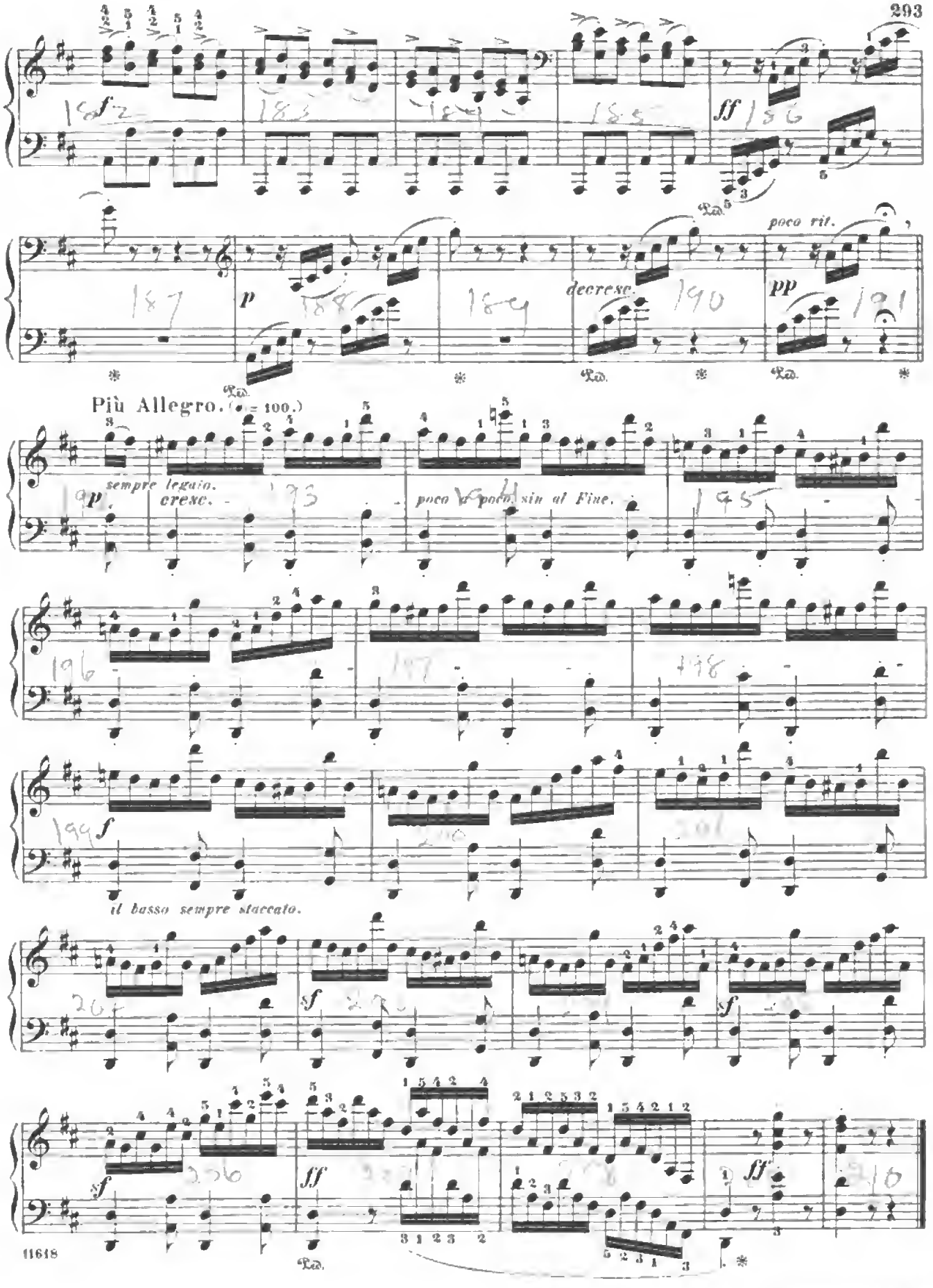

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SONATA.

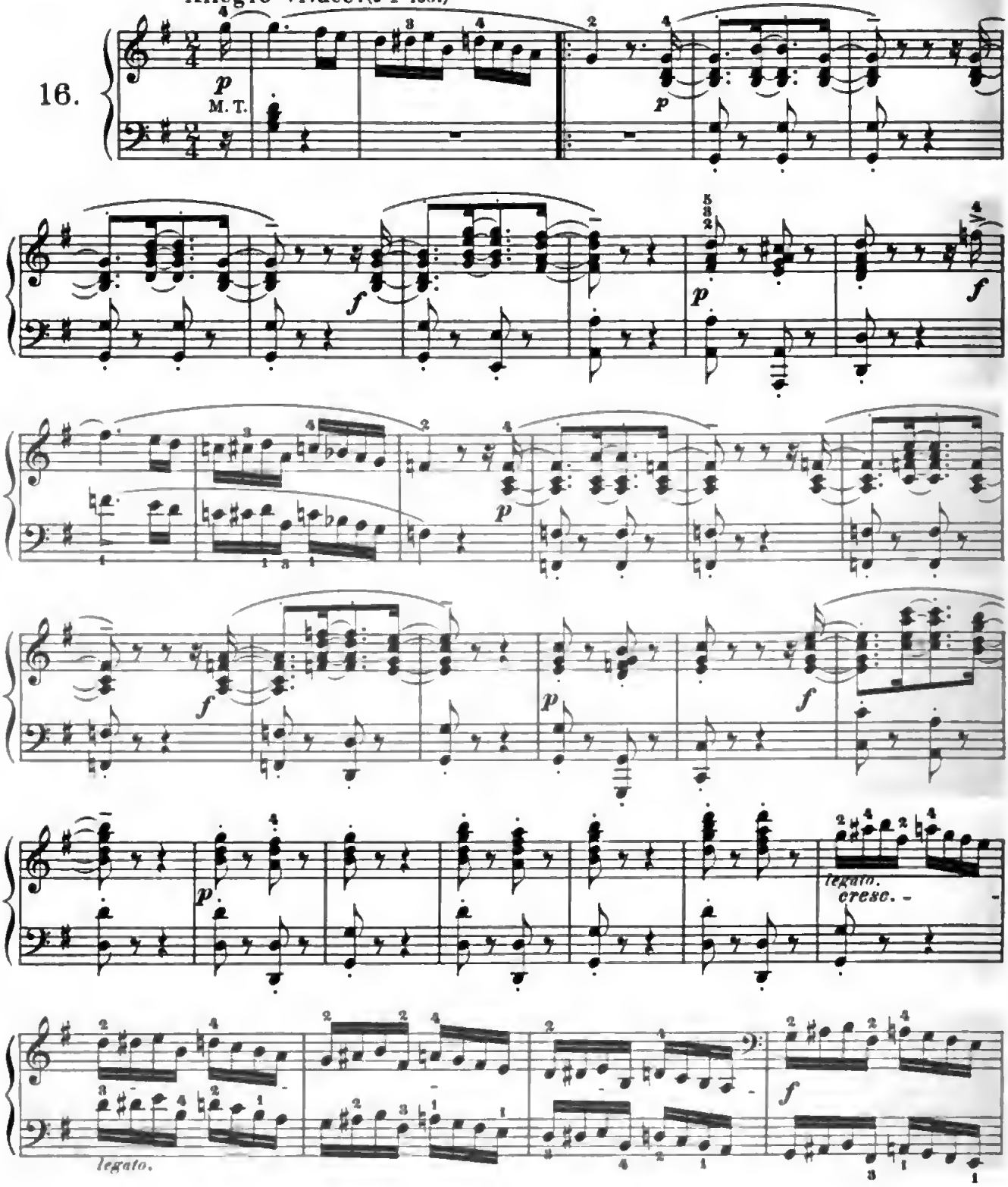
Op. 31, No 1.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

Allegro vivace. (♩ = 138.)

L. van BEETHOVEN.

16.



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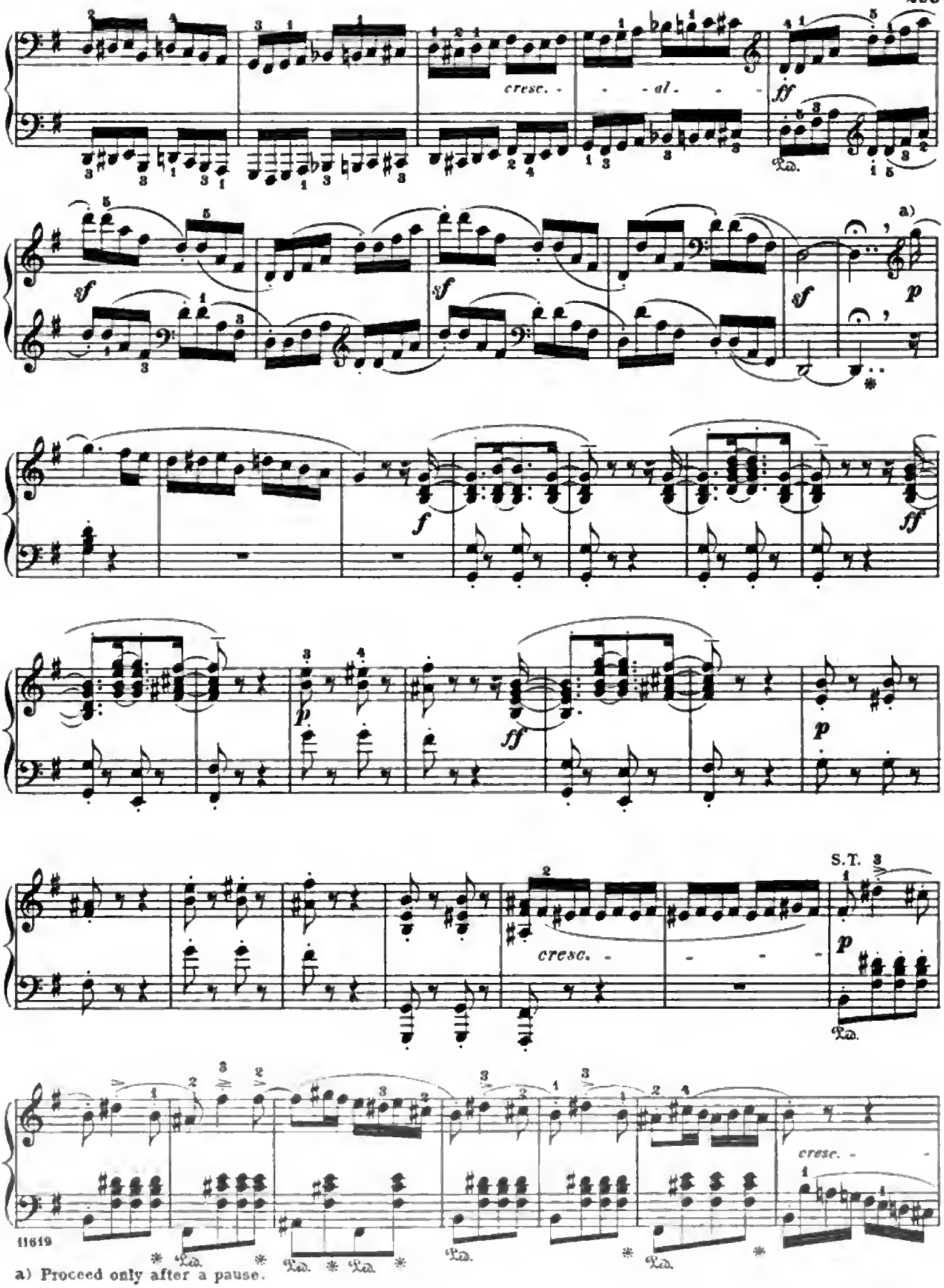

11619

a) Proceed only after a pause.

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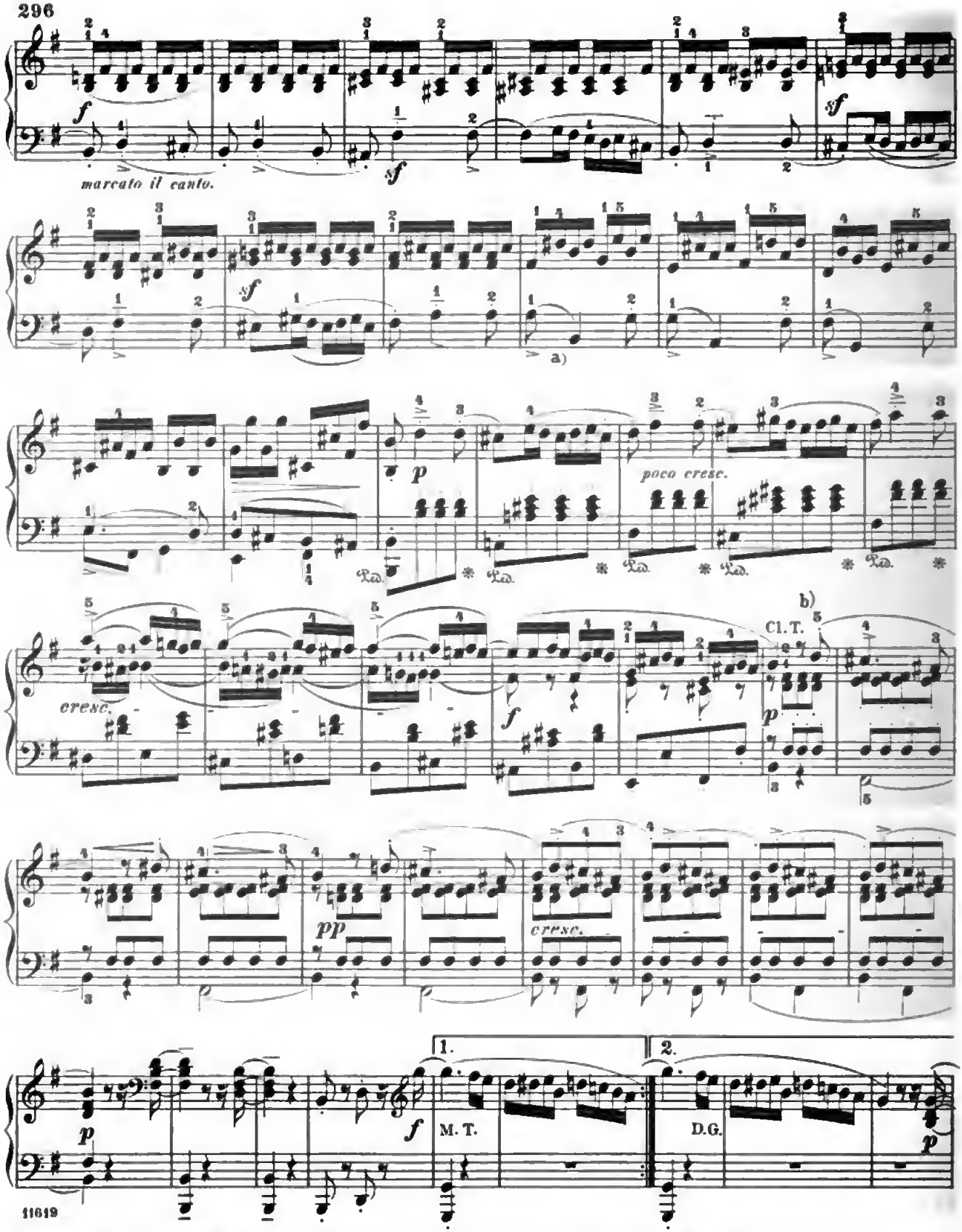

a) Duly sustain the quarter-note, but do not slur it over to the following eighth-note: similarly in the next measure and in the reprise to come.

b) Bring out the highest part with due prominence, somewhat subordinating the *legato* bass; while the inner parts, to be played slightly *staccato*, should be still more subdued.

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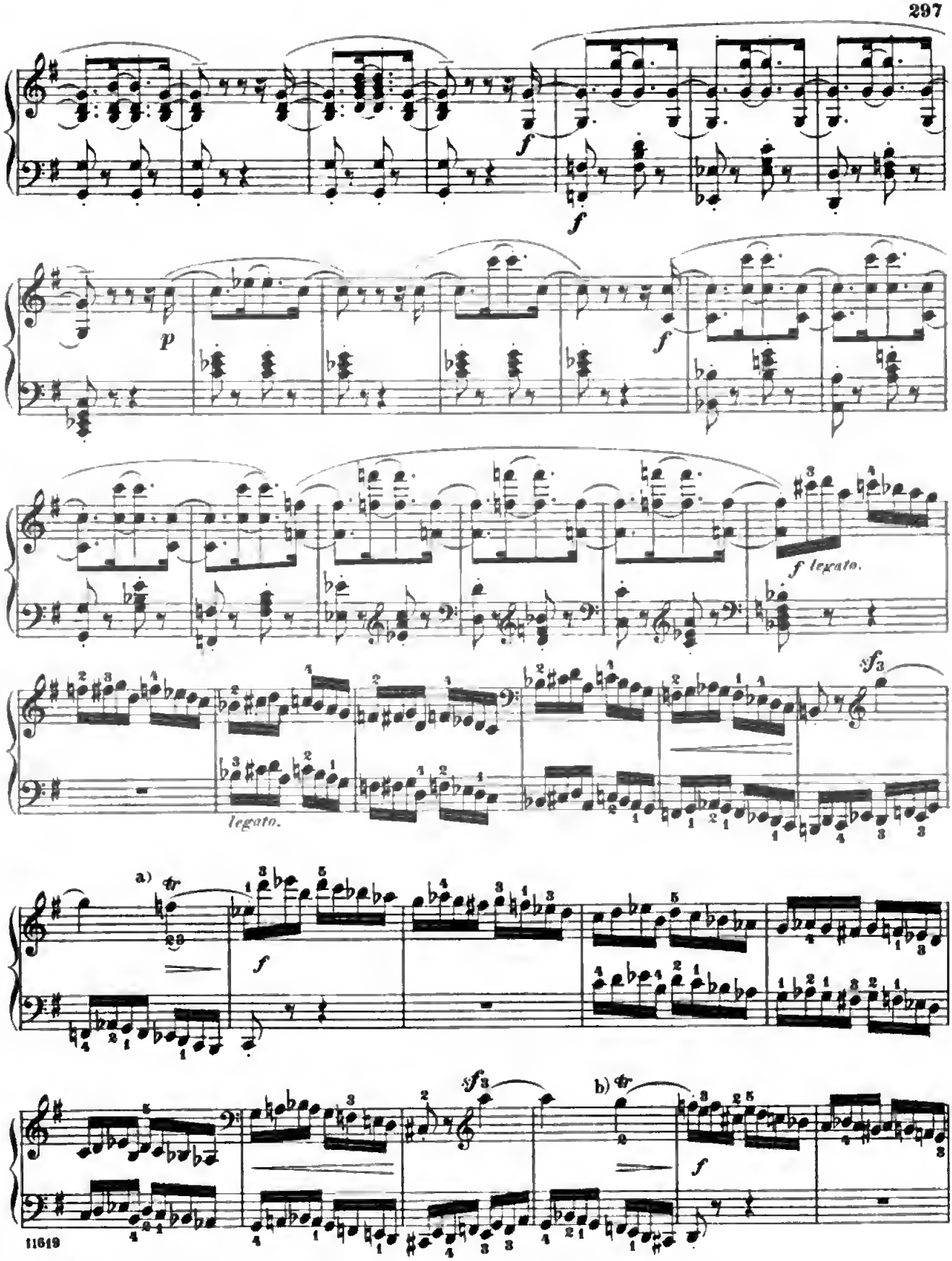

a) Play the trill without after-beat, and begin it on the principal note.
b) As above.

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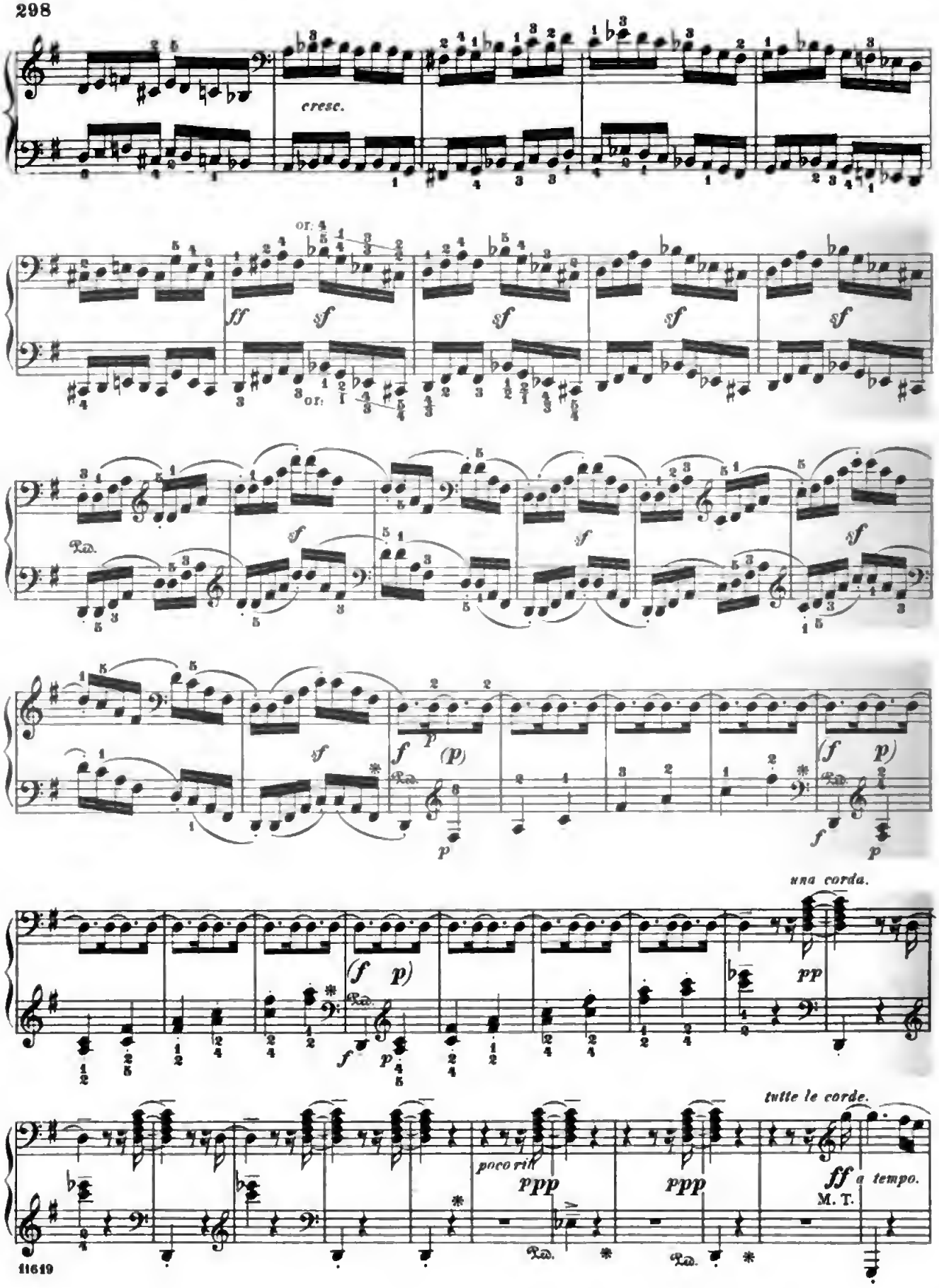

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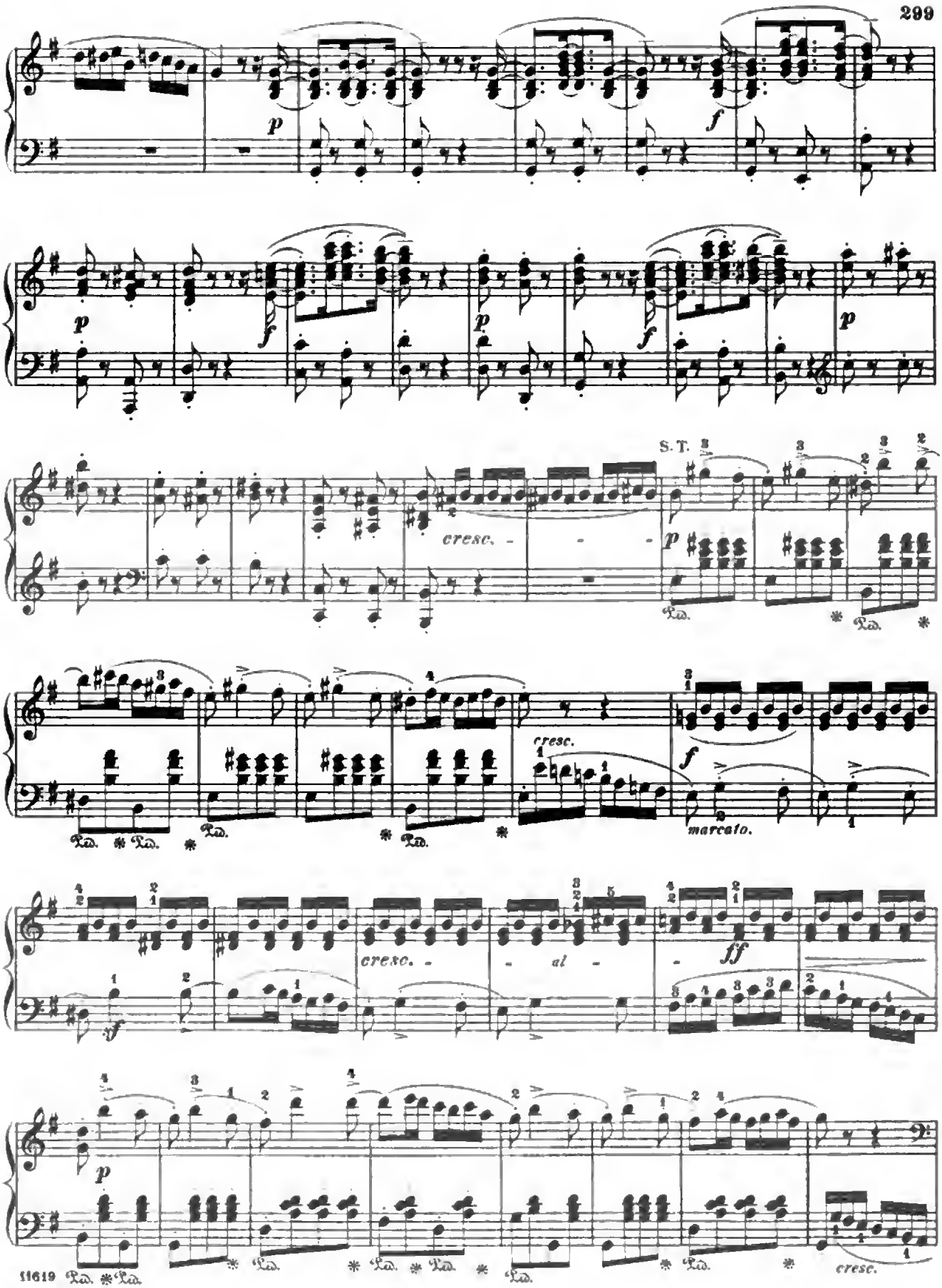

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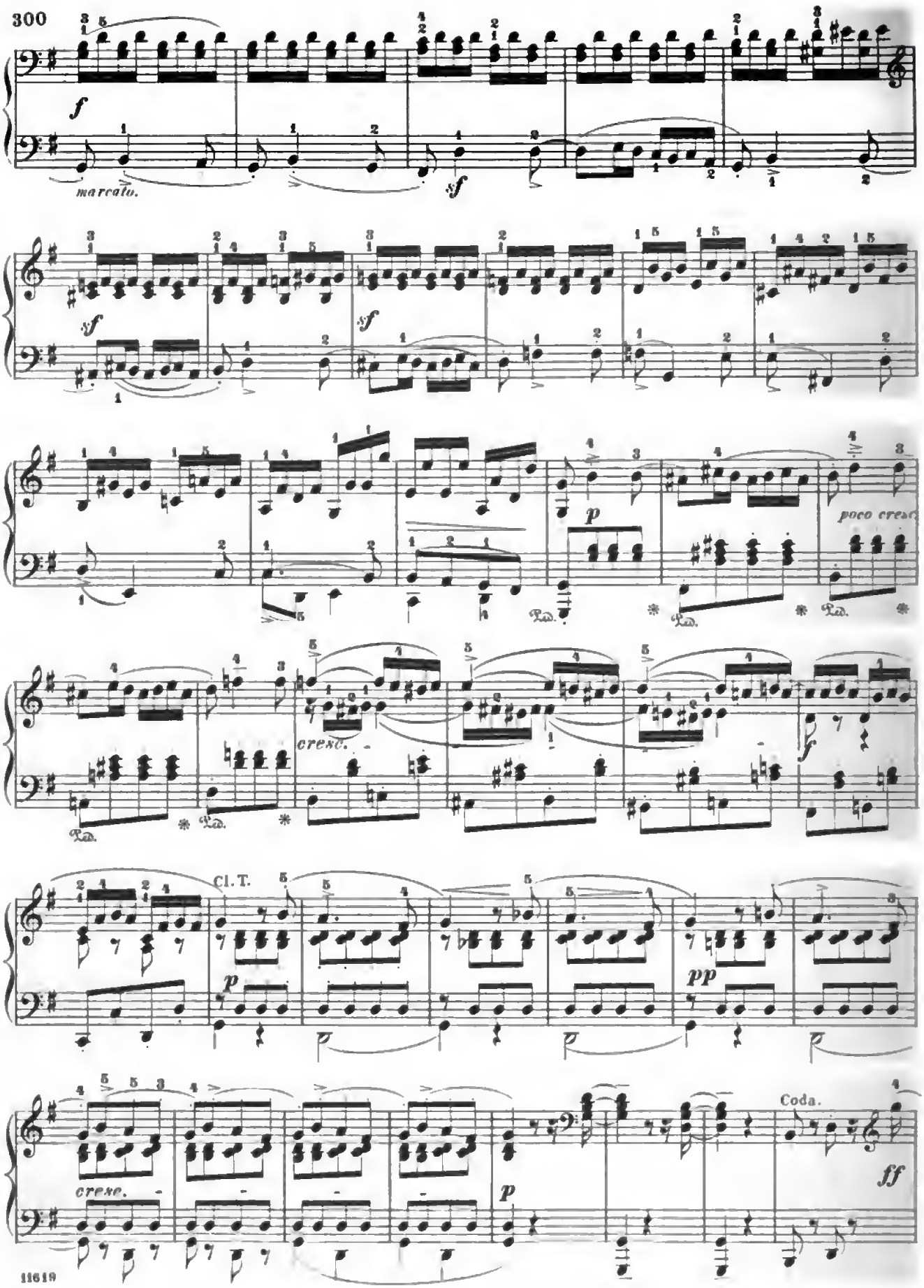

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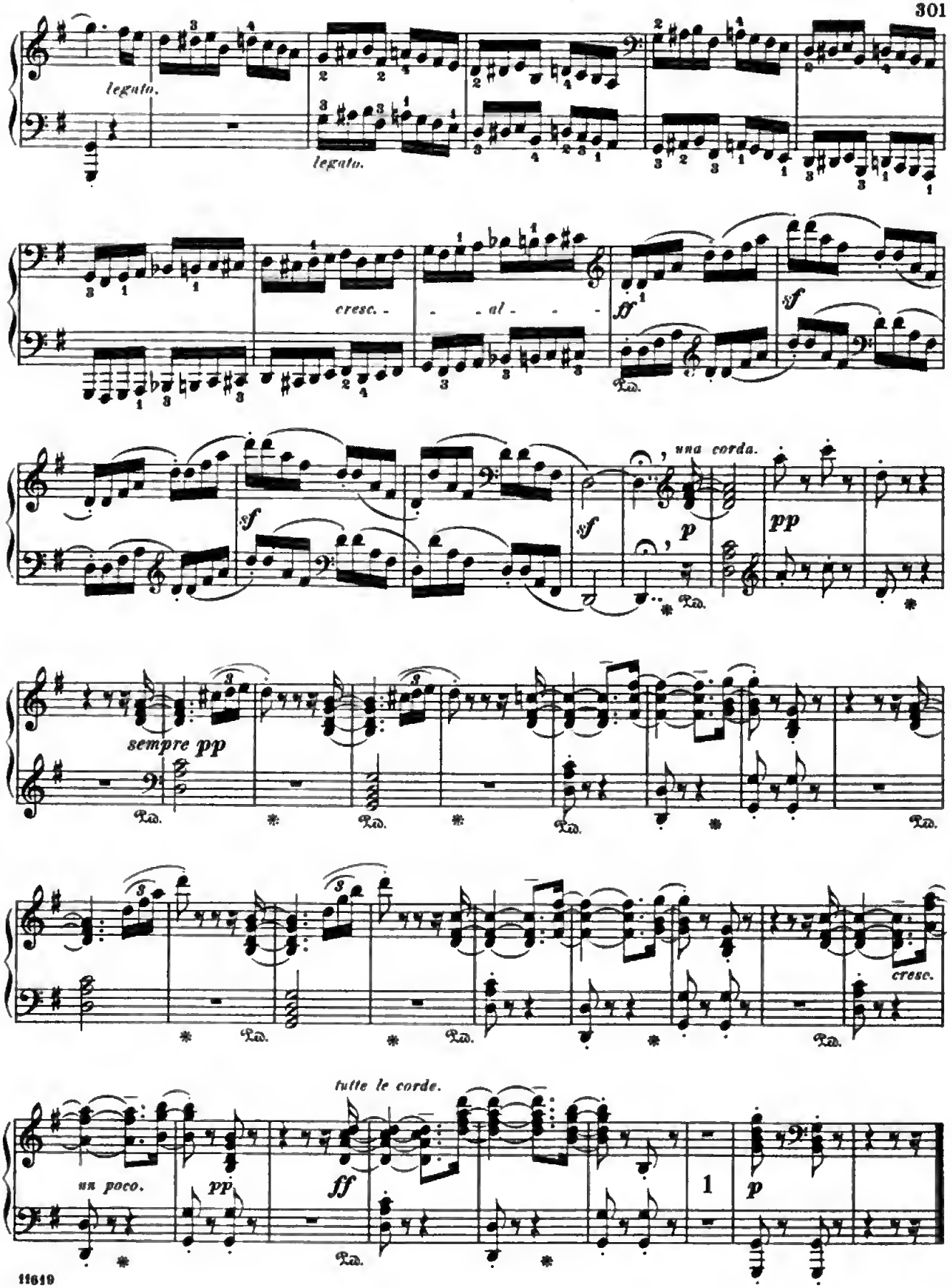
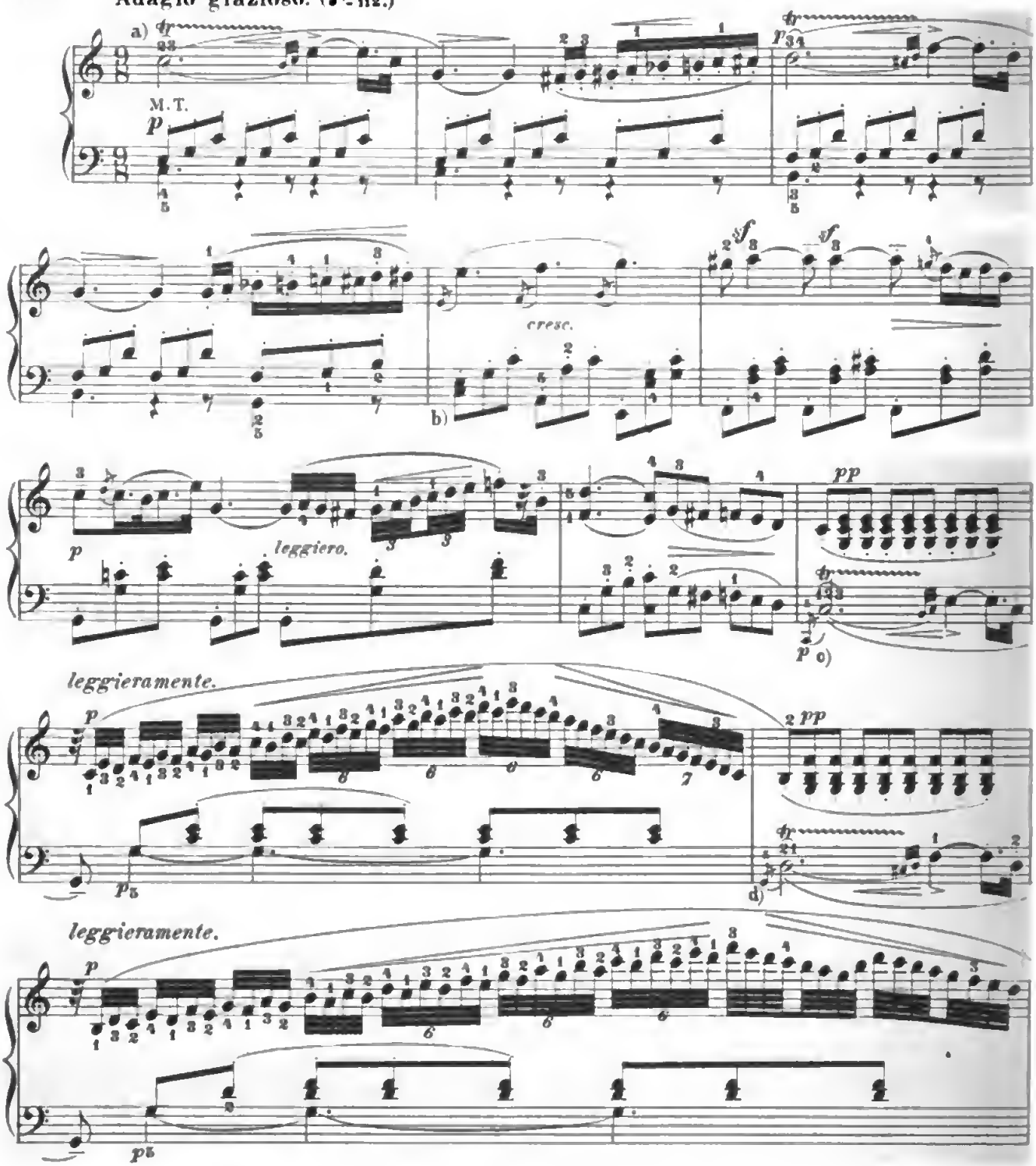

legato.
legato.
cresc. - - - al - - -
ff
sf
sf
sf
una corda.
p
pp
sempre pp
cresc.
tutte le corde.
un poco.
pp
ff
1
p

Adagio grazioso. (♪= 112.)



a) Slightly emphasize the melody-part throughout.

b) In this accompaniment-figure every first note, which contains the real bass, is to be proportionately somewhat more accented than the following ones.

c) d)

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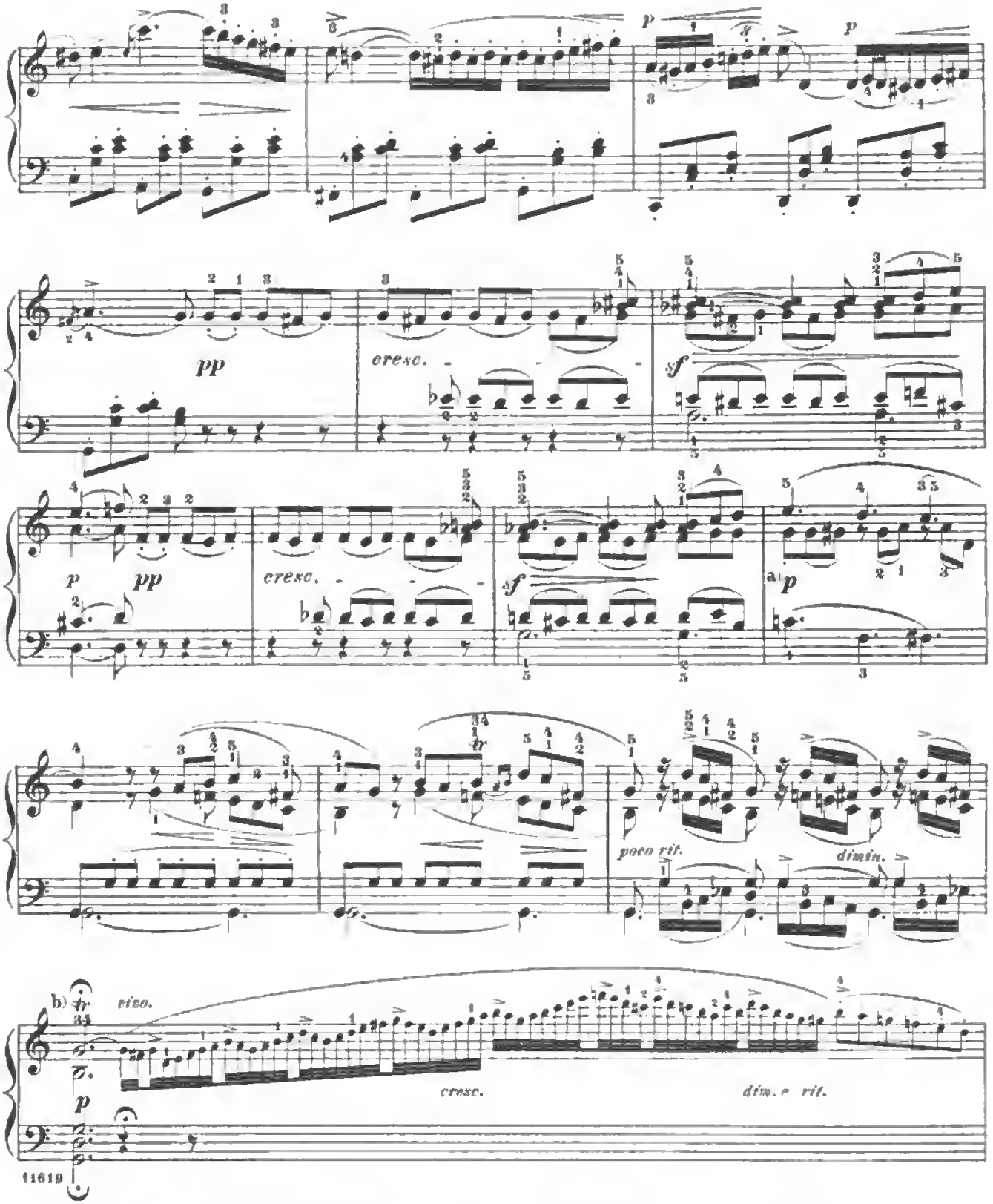

a) The middle part subdued; similarly, in the next two measures, both inner parts, the lower then even more than the higher.

b) Trill without a special after-beat, as the *f♯* in the following cadence forms an after-beat. The tones marked ≻ in the cadence must be brought out, though without roughly accenting them, as the initial notes of their respective figures.

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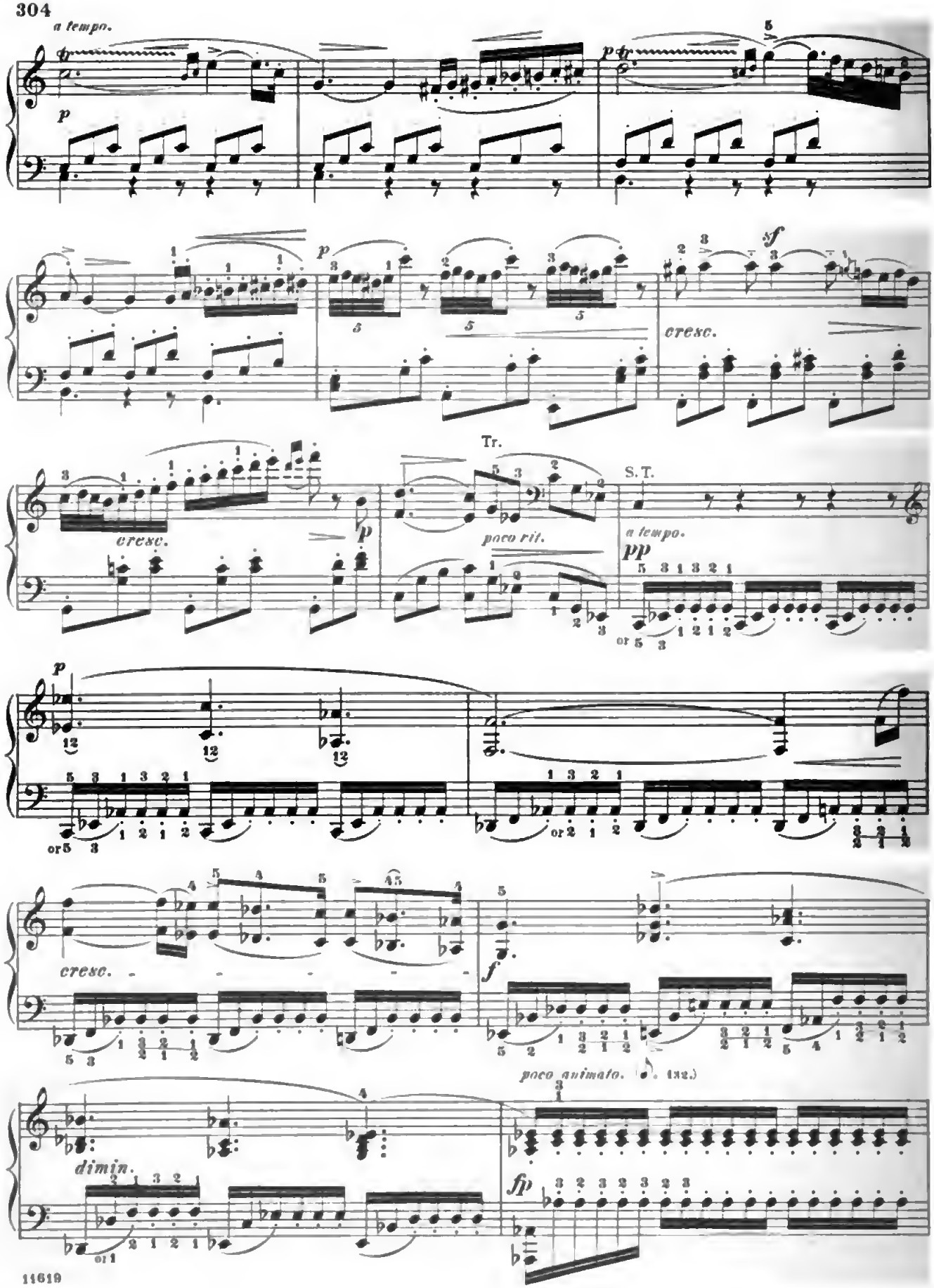

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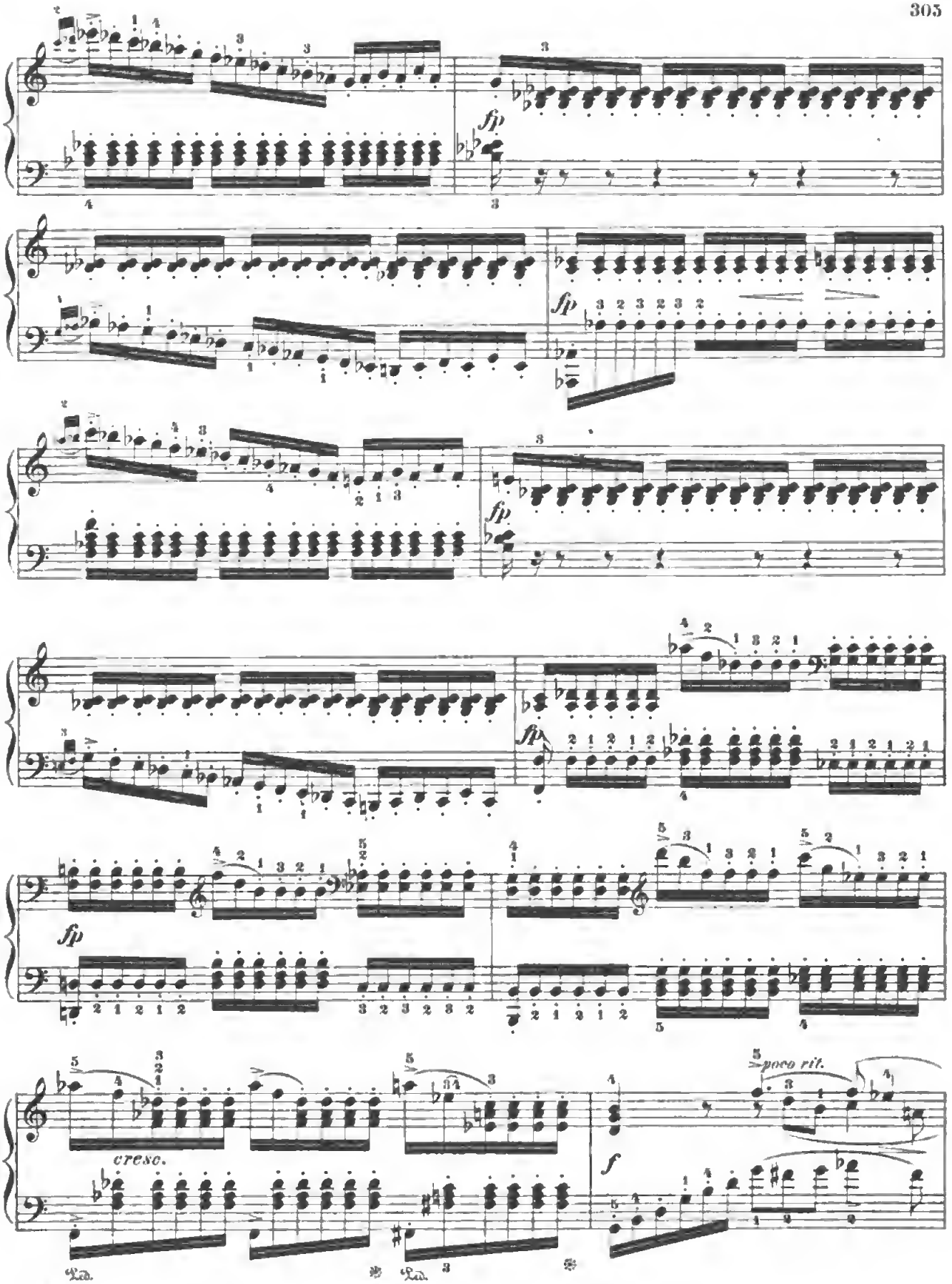

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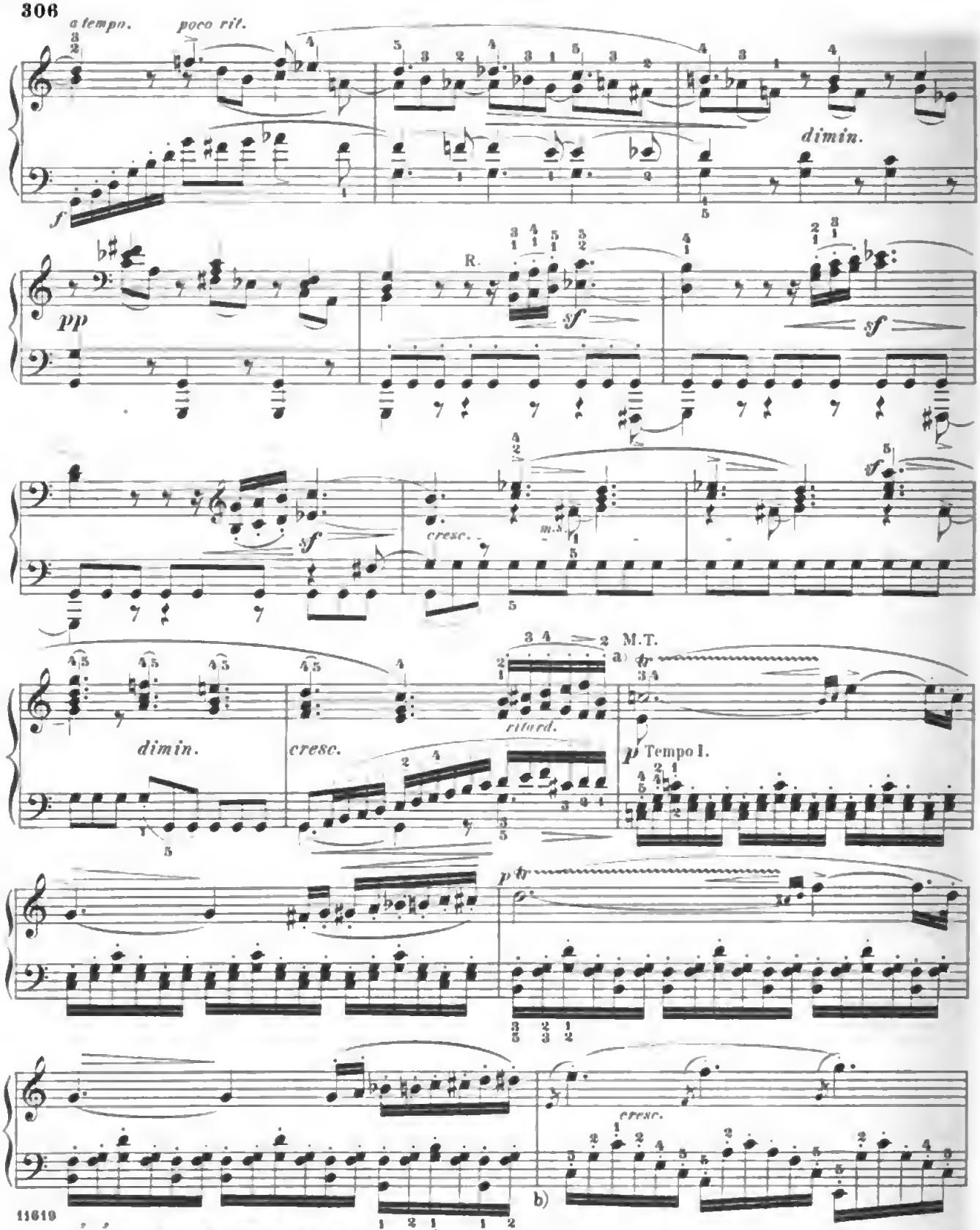

a) Practise this and the following trills, which are to be played to 16th-notes in the other hand, at first according to the division here noted; but afterwards execute them independently of said 16th-notes, in sextuplets of 32ds, like the former trills.

b) As on page 302, b).

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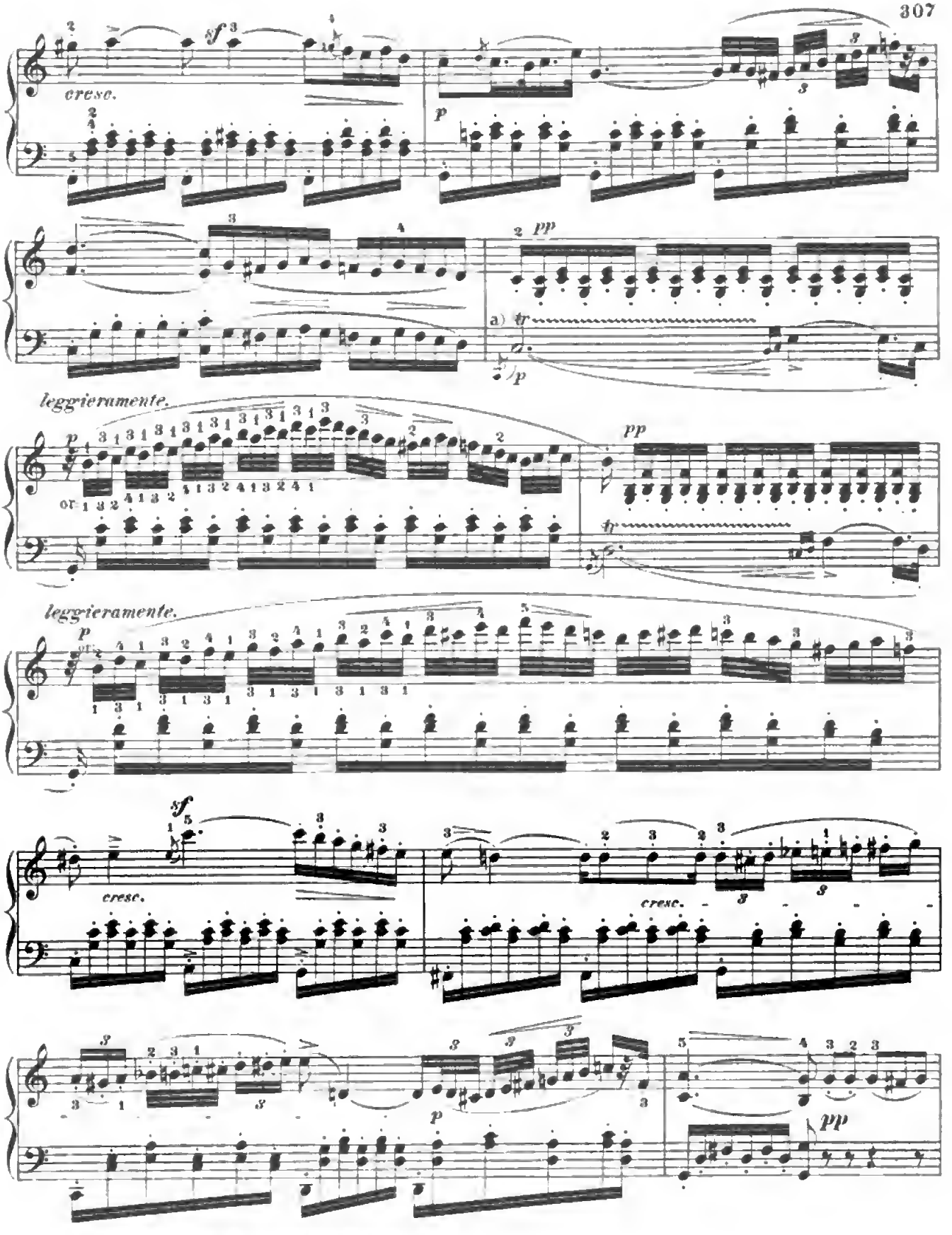

a) 11619

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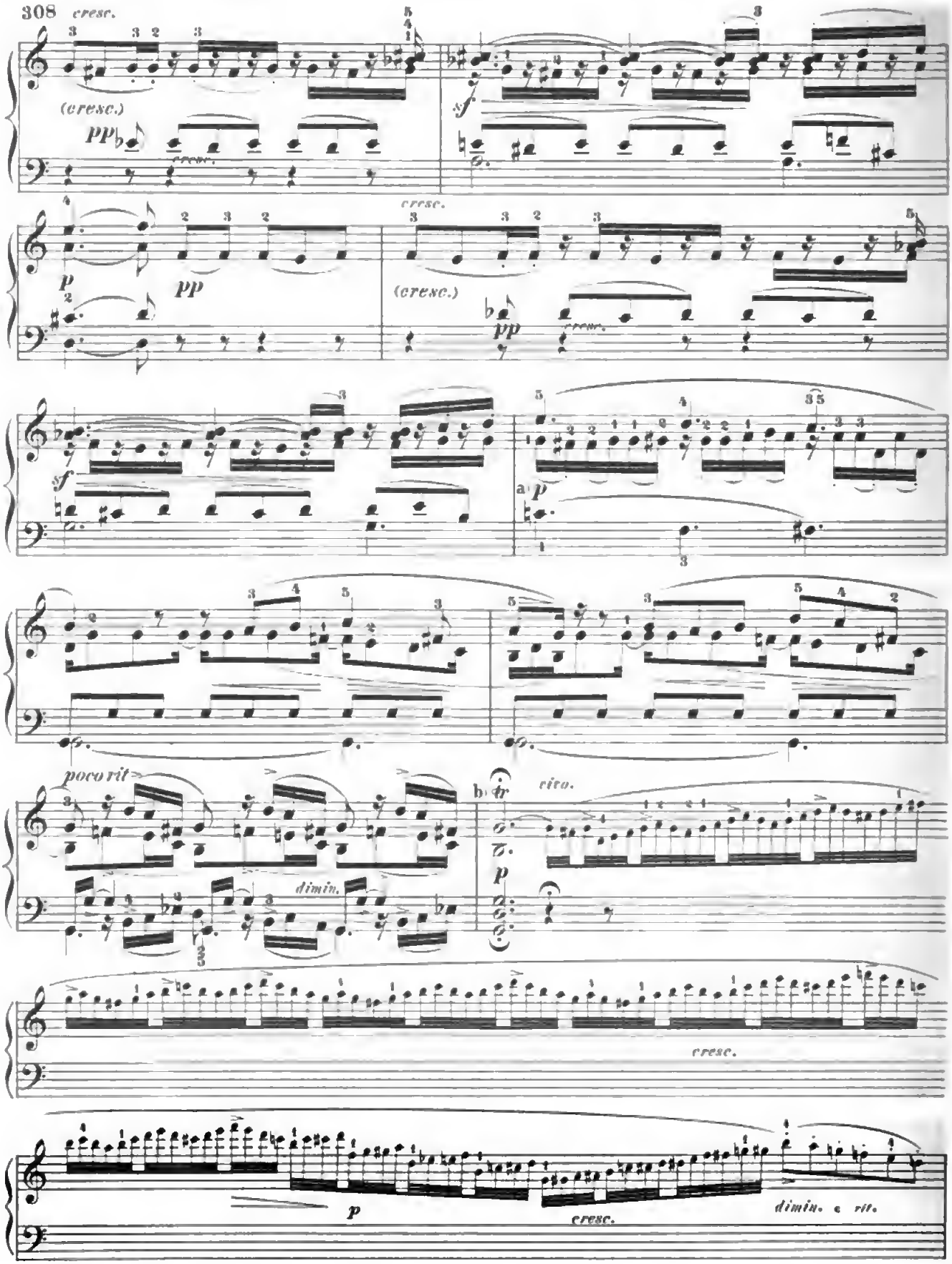
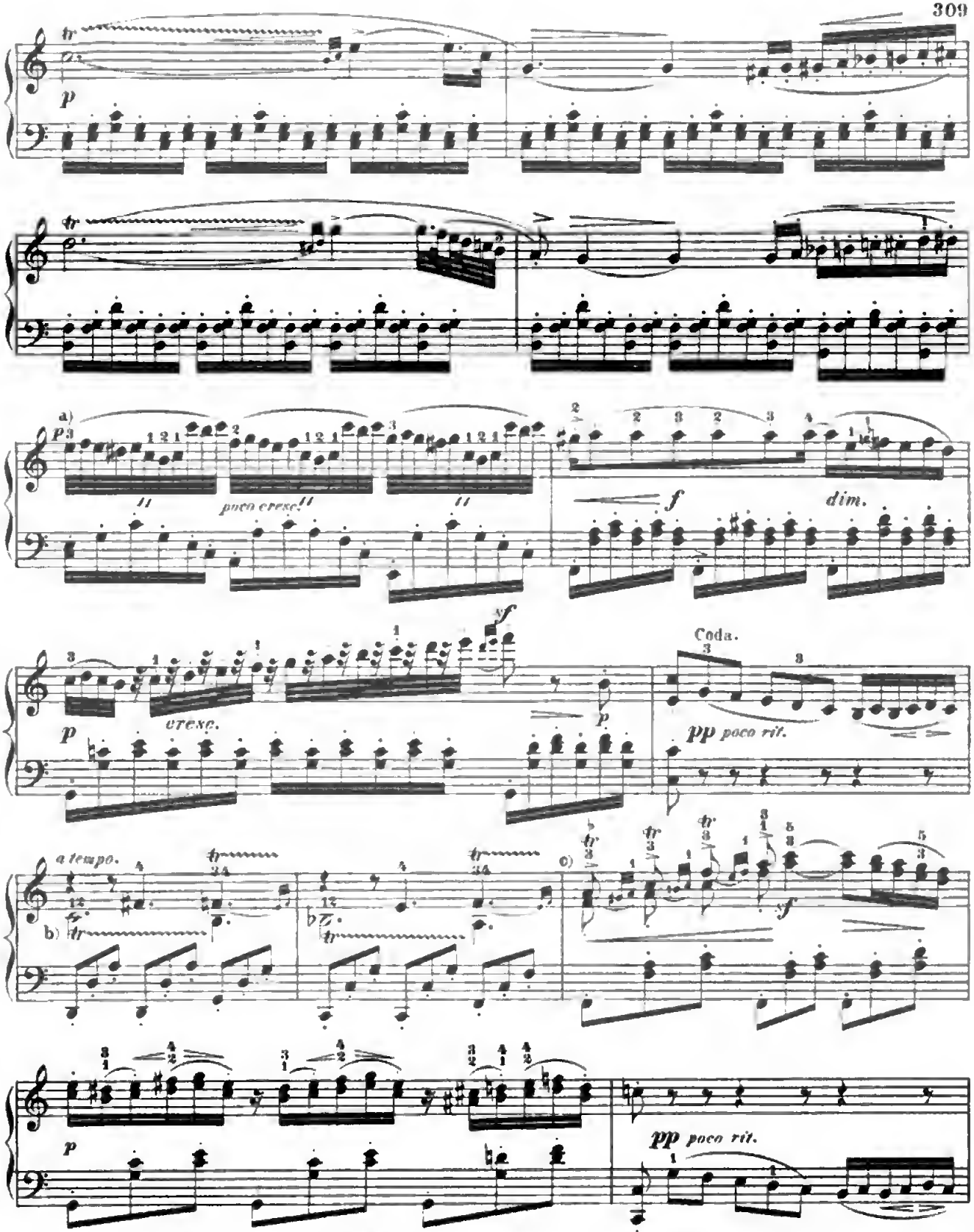


a) As on page 303, a). b) As on page 303, b).



a) Of these undecuplet-notes, the first 8 are to be played as ordinary 32ds, the last 3 as a triplet of sixteenths.

b) c)

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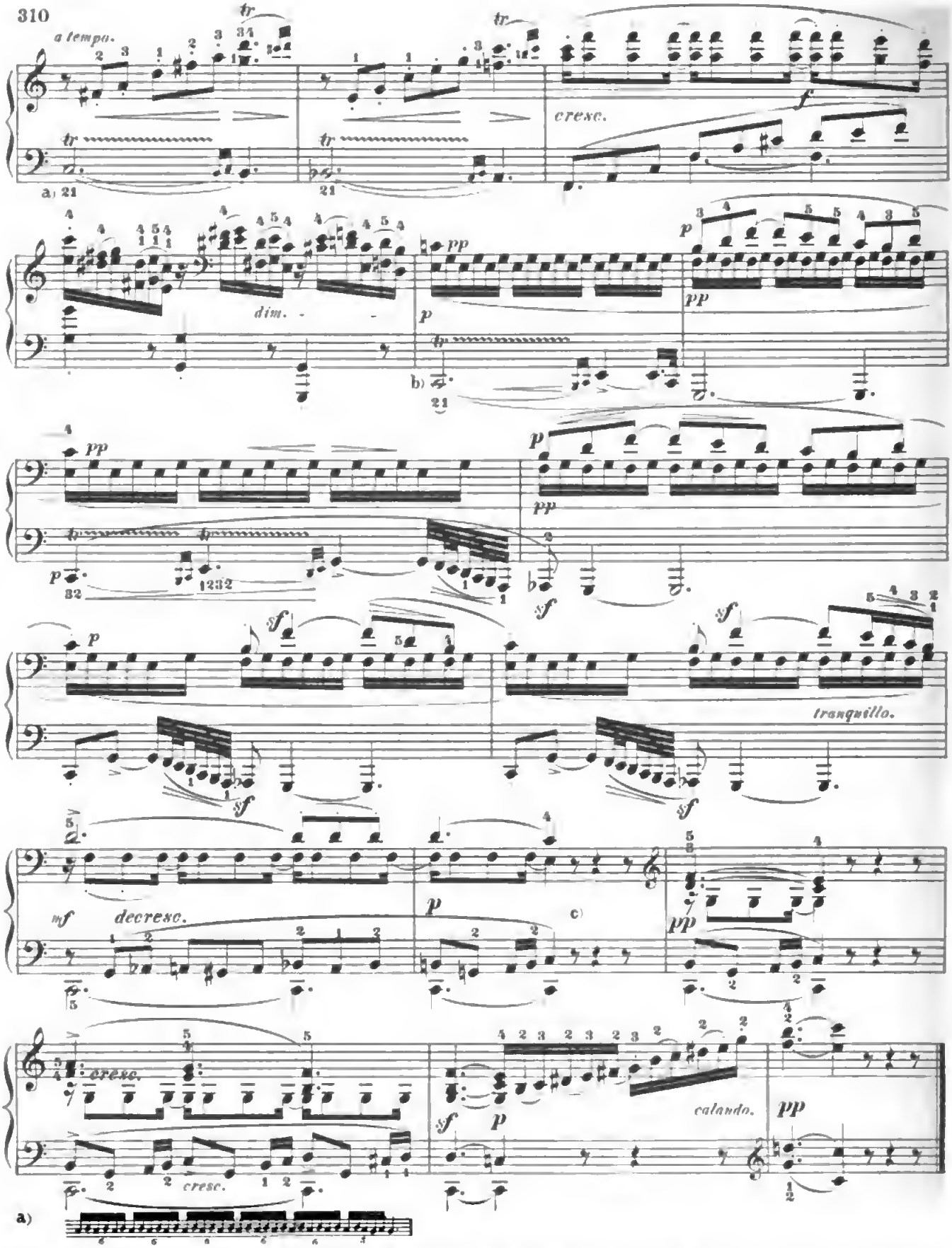

b) In these six measures the alternating melodies of the bass and soprano should be thrown into proper relief against the inner part, which (even at the *sf* in the right hand) must be kept well in the background.

11619 c) By no means hurry over these rests.

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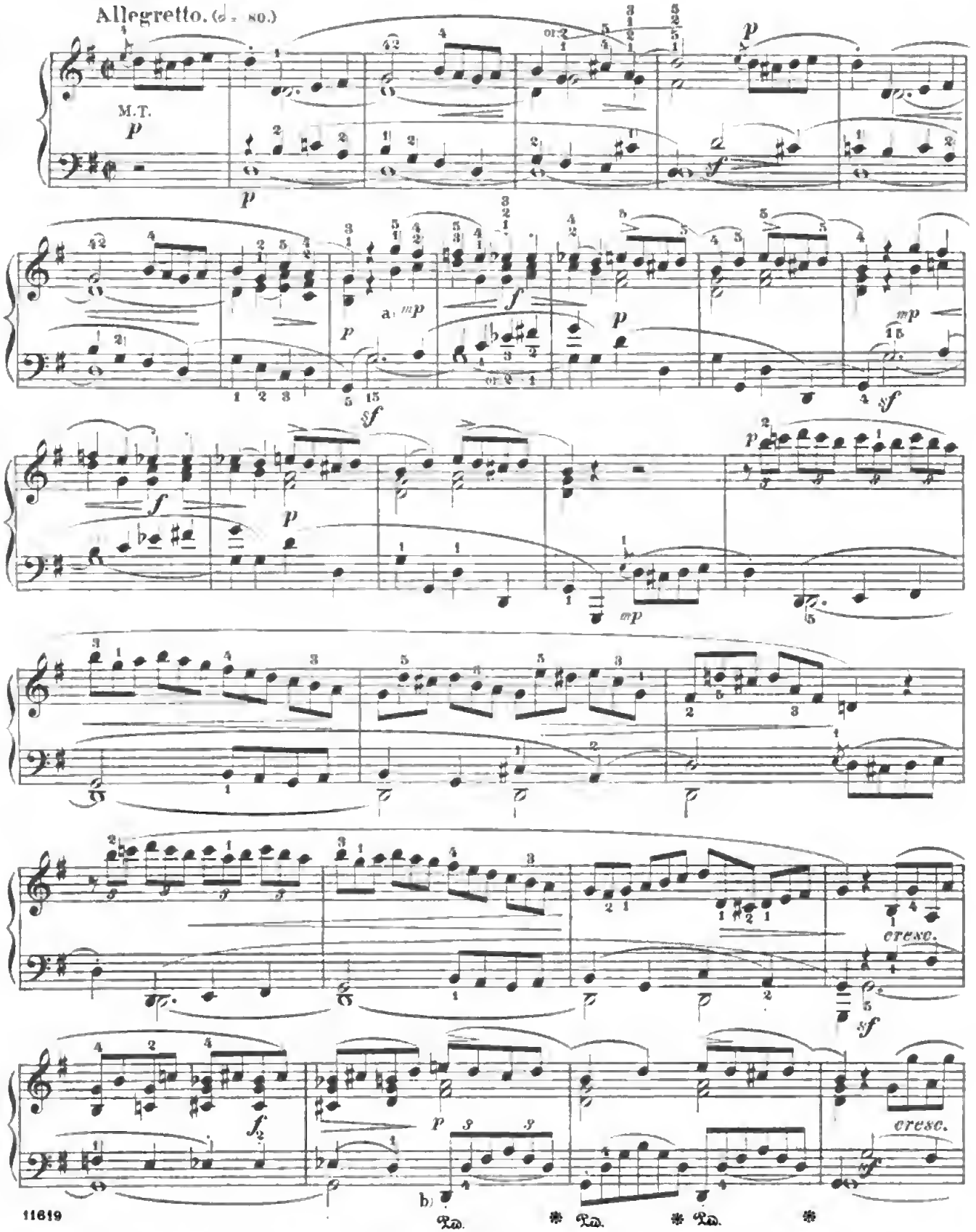
Rondo.

Allegretto. (♩ = 80.)



11619

a) *mp* (*mezzo piano*, moderately soft) signifies a degree of power intermediate between *p* and *mf*.
b) In this accompaniment-figure, which is to be kept subordinate to the principal part, the first note (as the actual bass tone) must still be played somewhat louder than the others.

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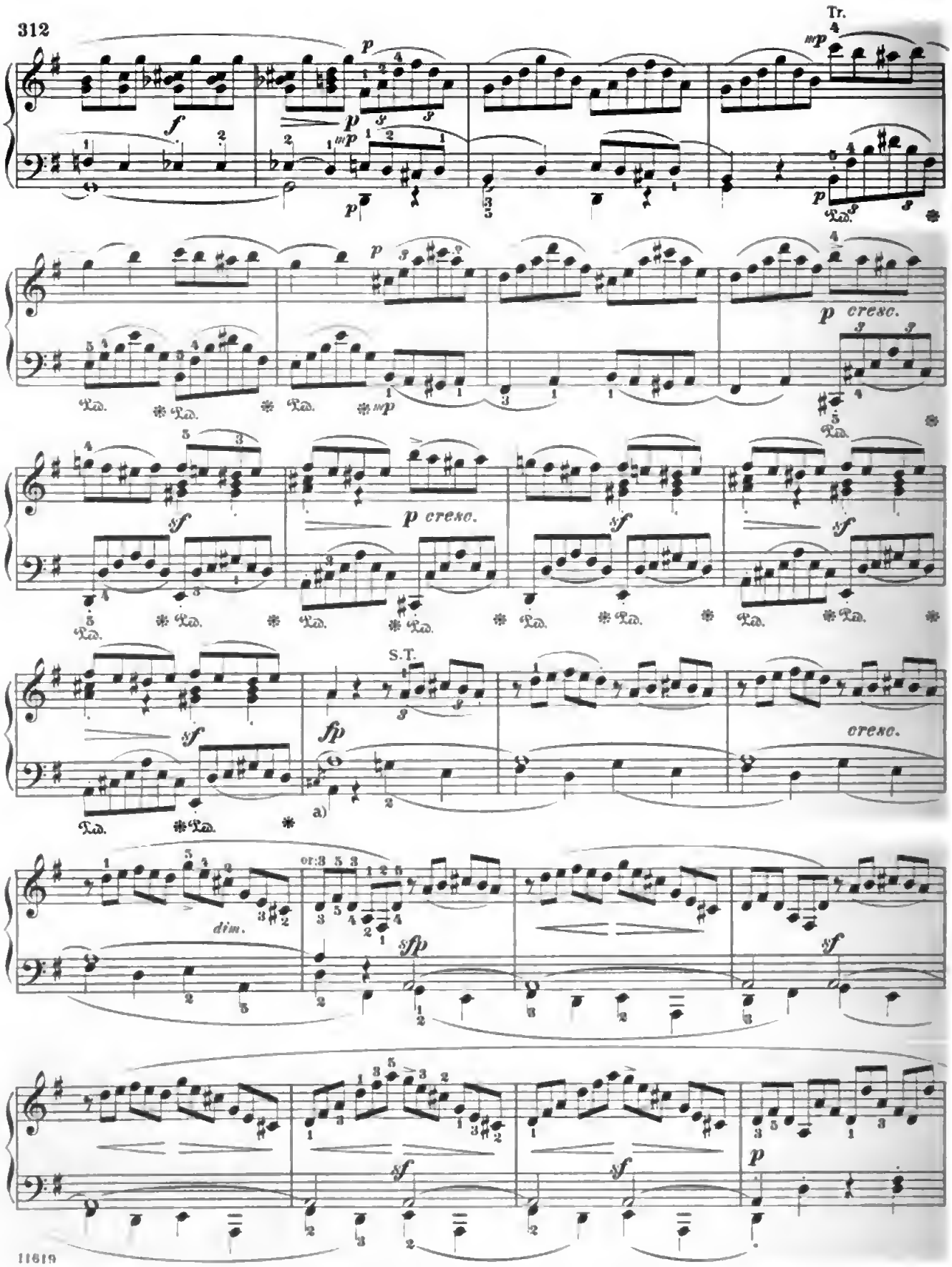
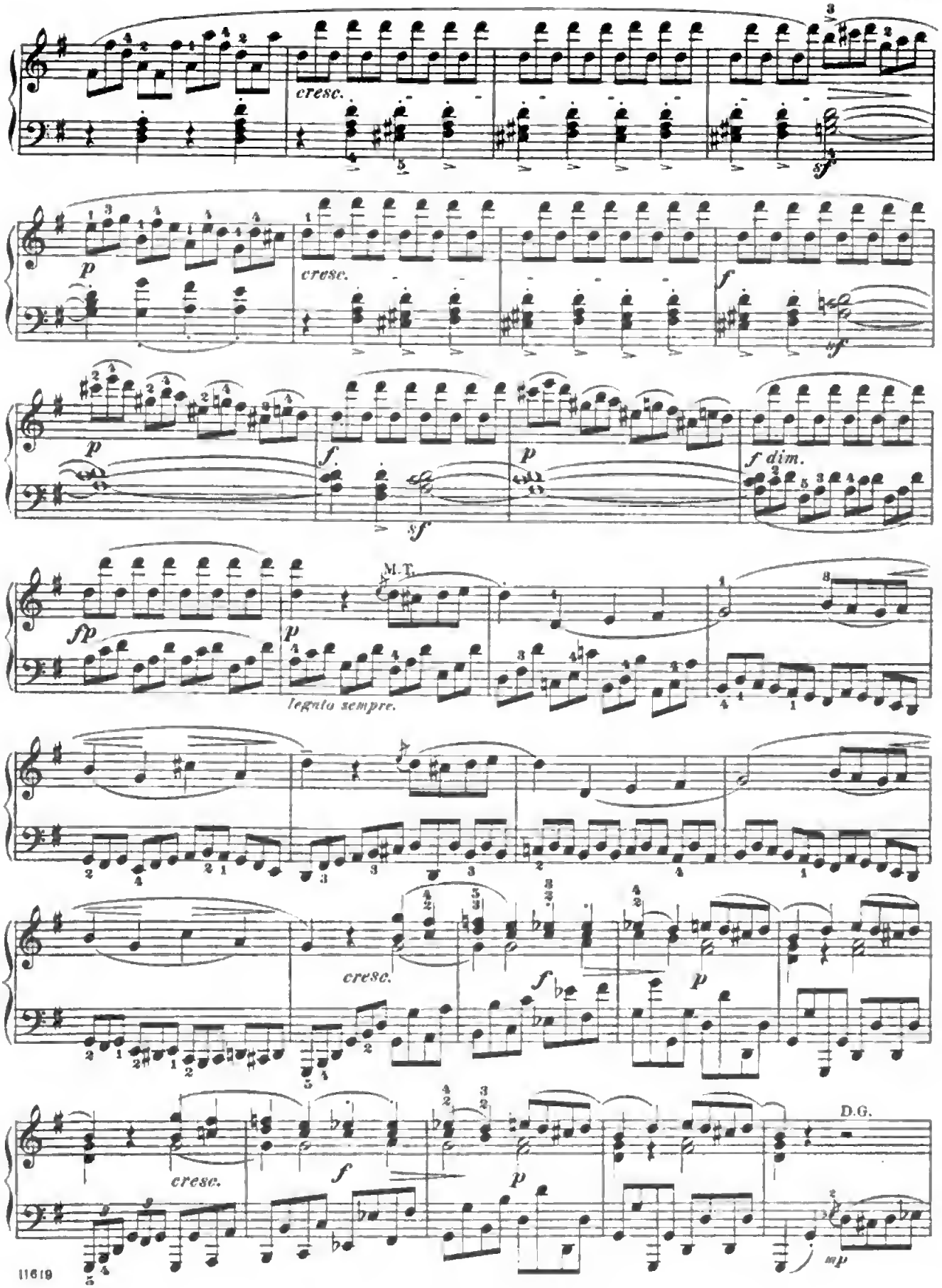


11819

a) Strike this $c\sharp$ short, and together with the melody and bass, letting the note *a* follow instantly and likewise *forte*, so that the *p* does not enter until the third beat.



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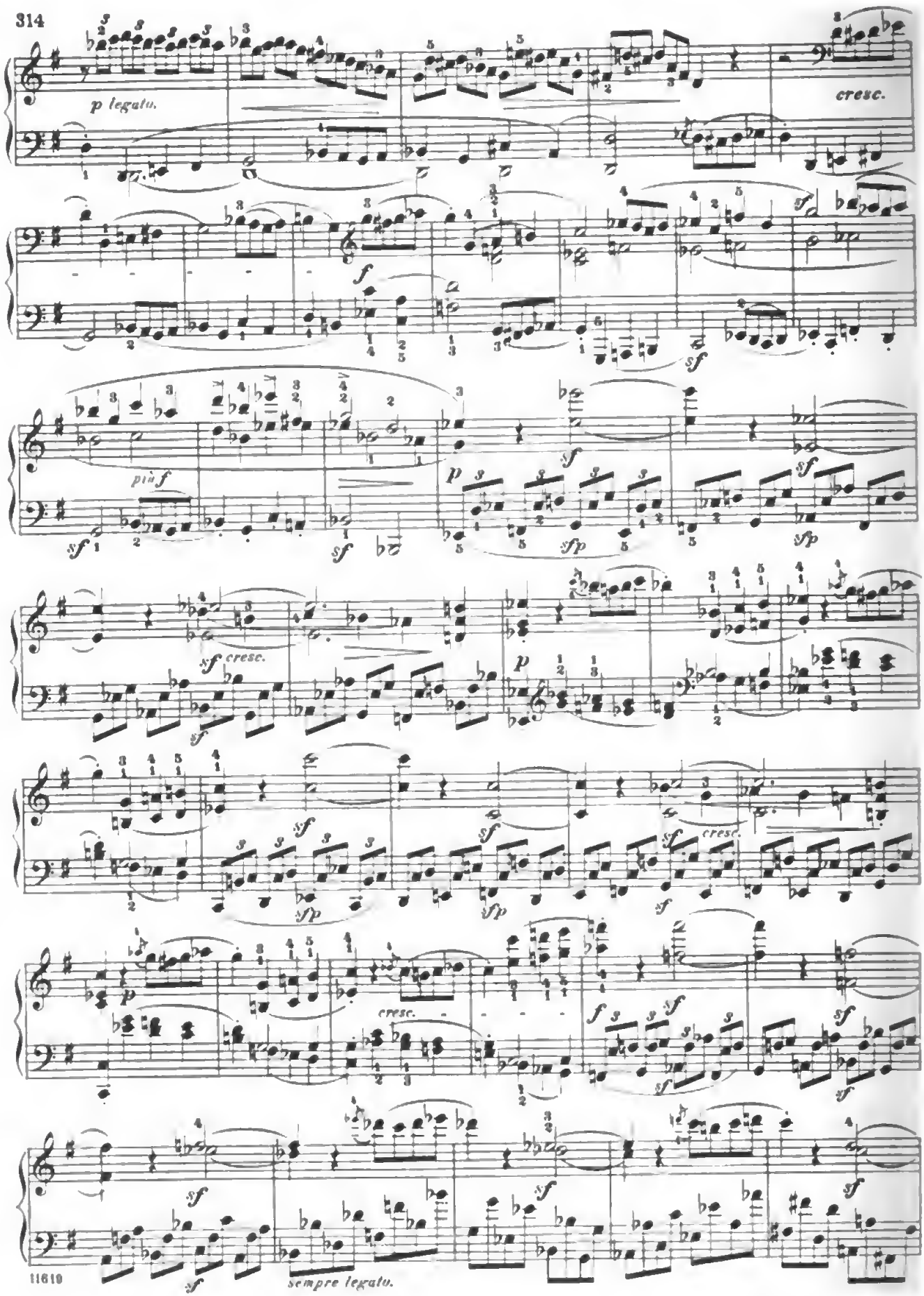

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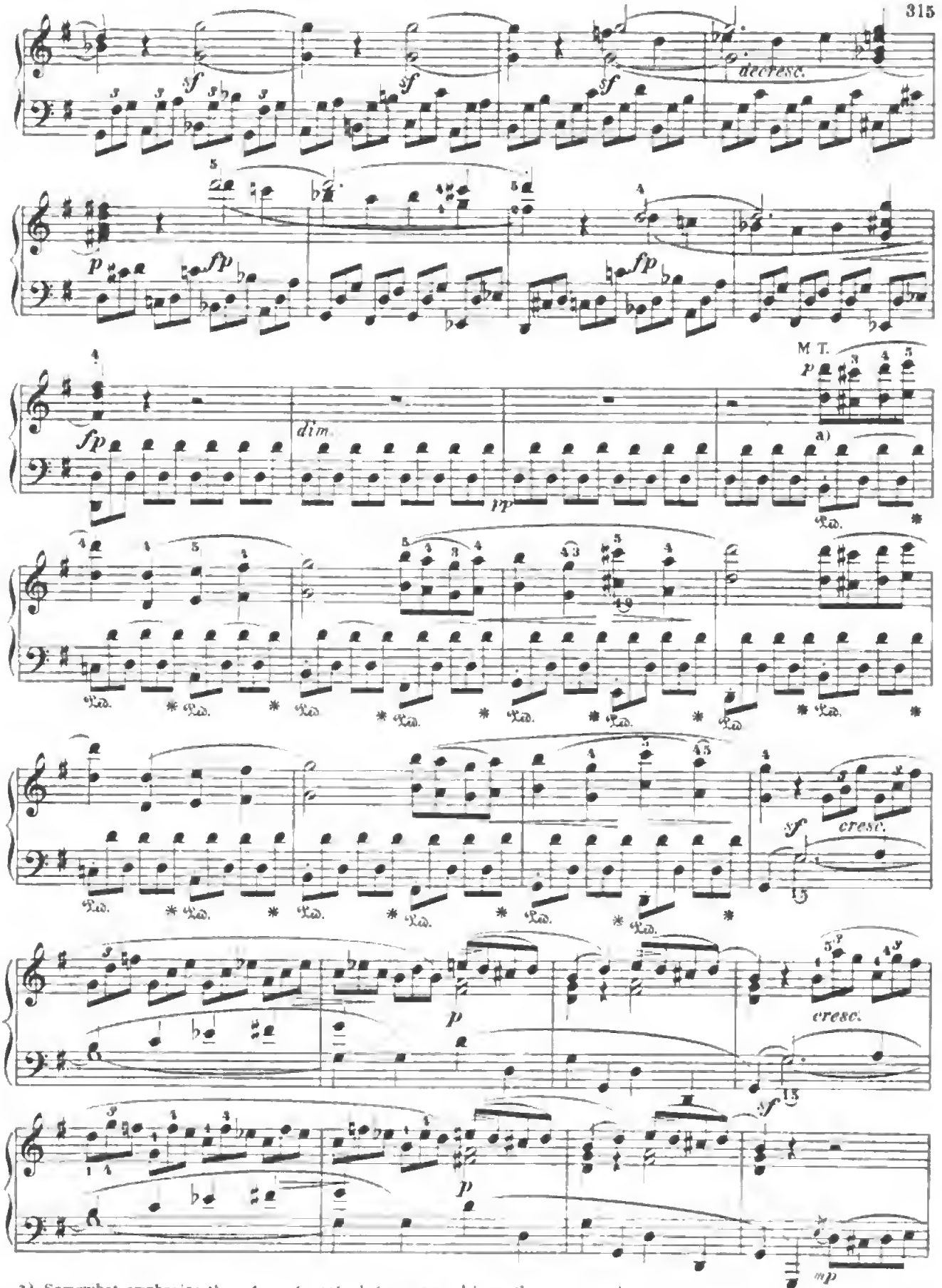

a) Somewhat emphasize the *staccato* note, but in general keep the accompaniment *pianissimo.*

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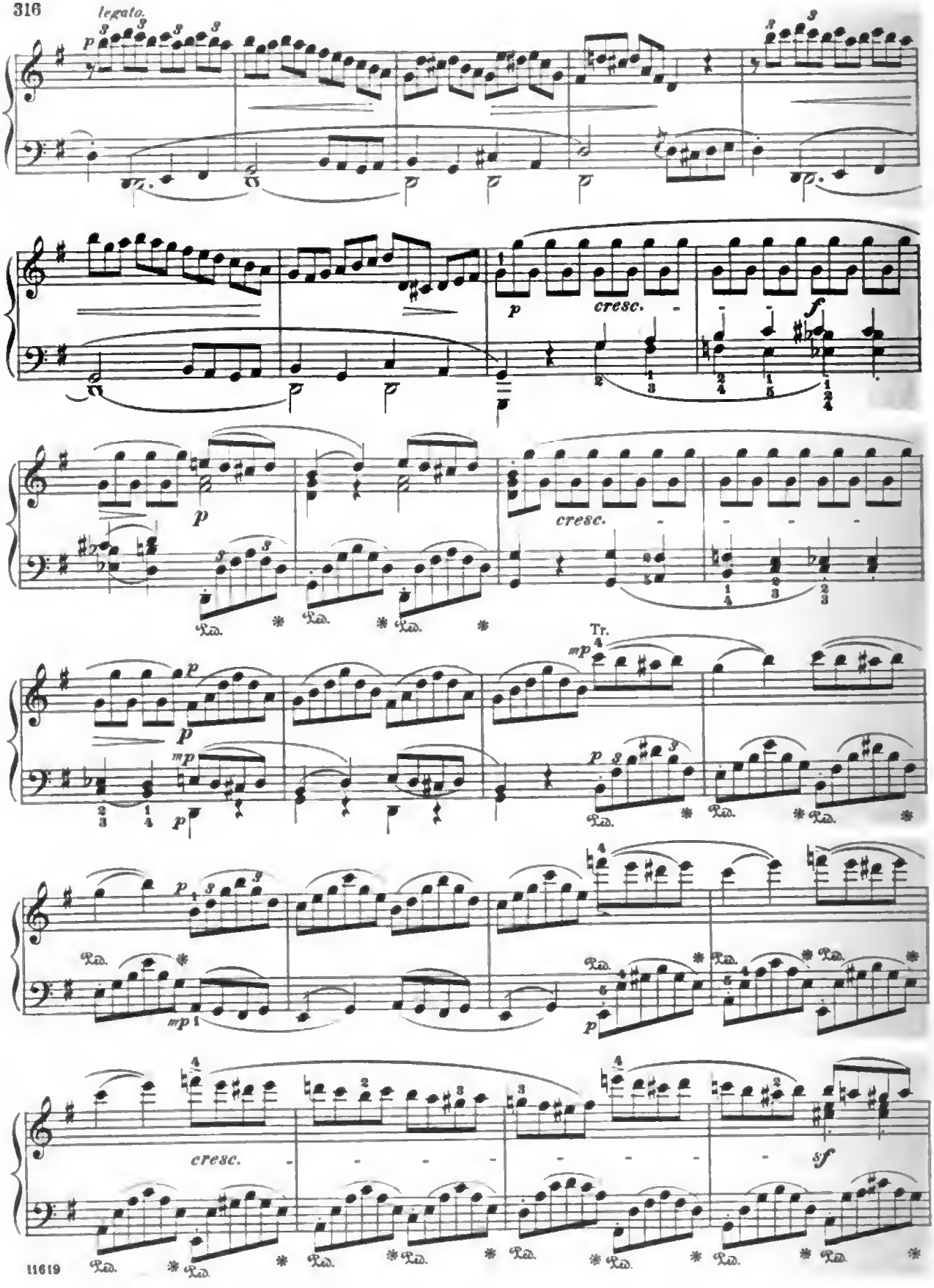
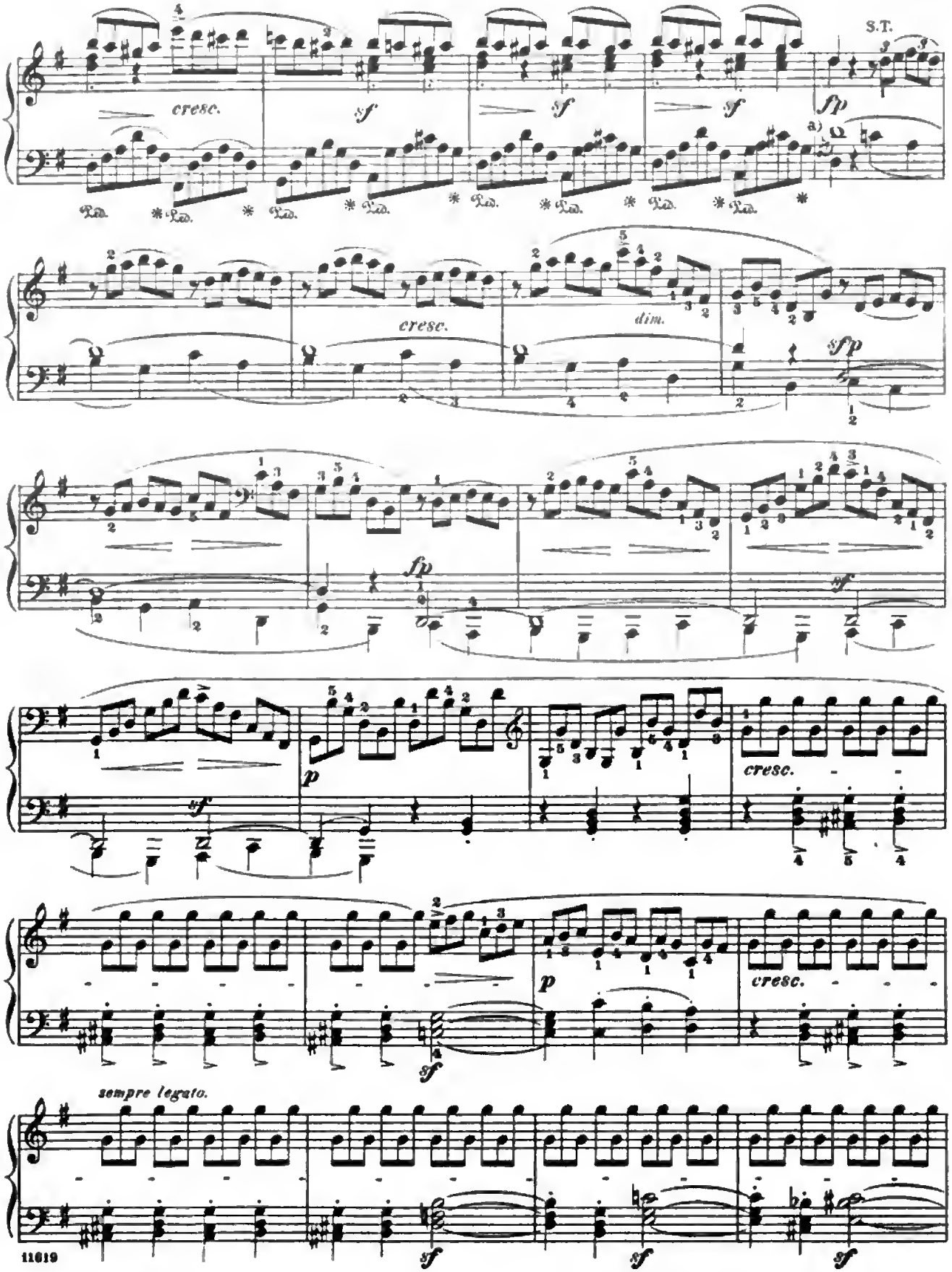

legato.
cresc.
Tr.
cresc.
sf



11619

a) As on page 312, a).

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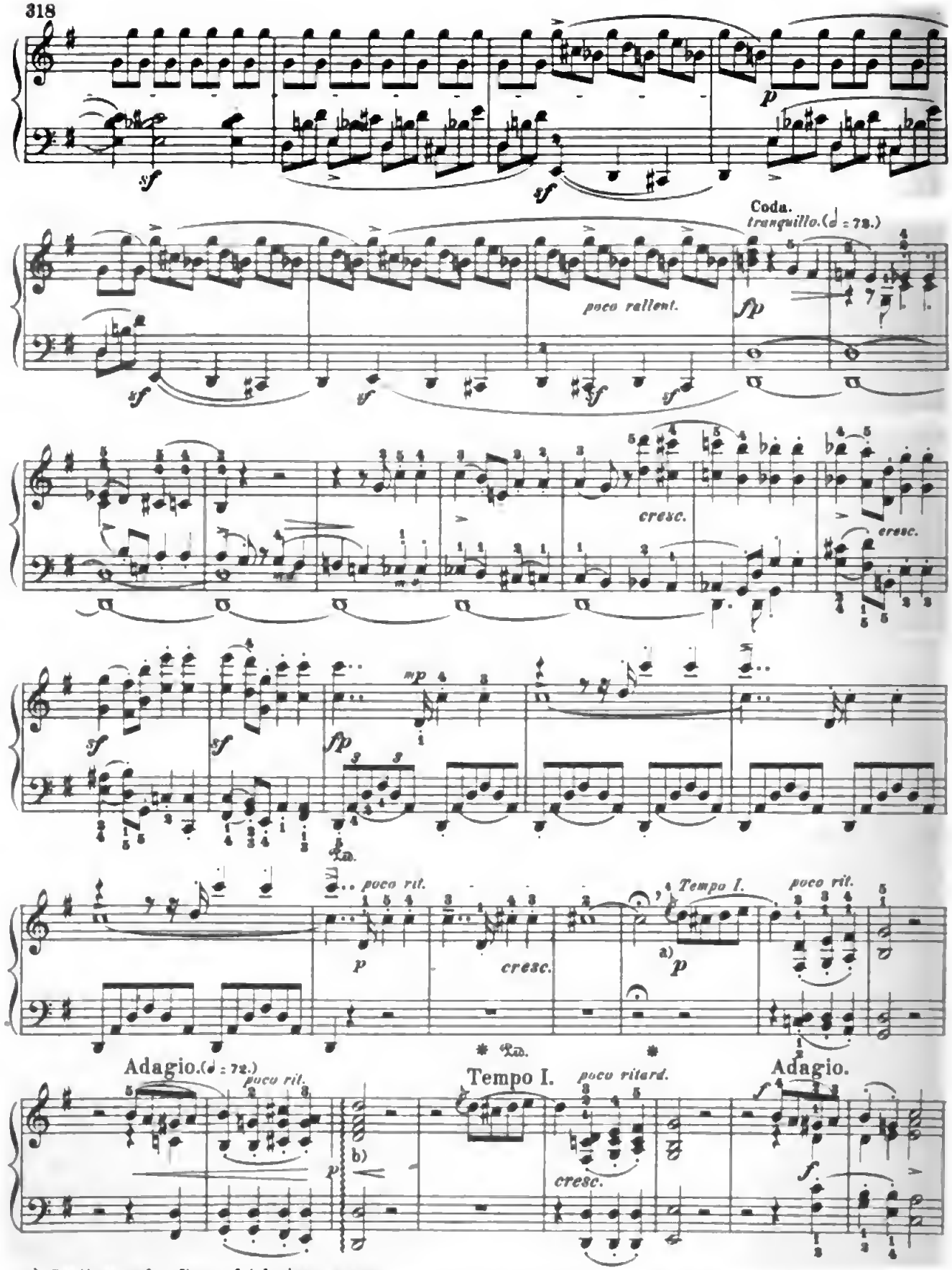

a) Continue only after a fairly long pause.

b) Strike the notes in rapid succession, and with increasing power, from the lowest up to the melody-tone.

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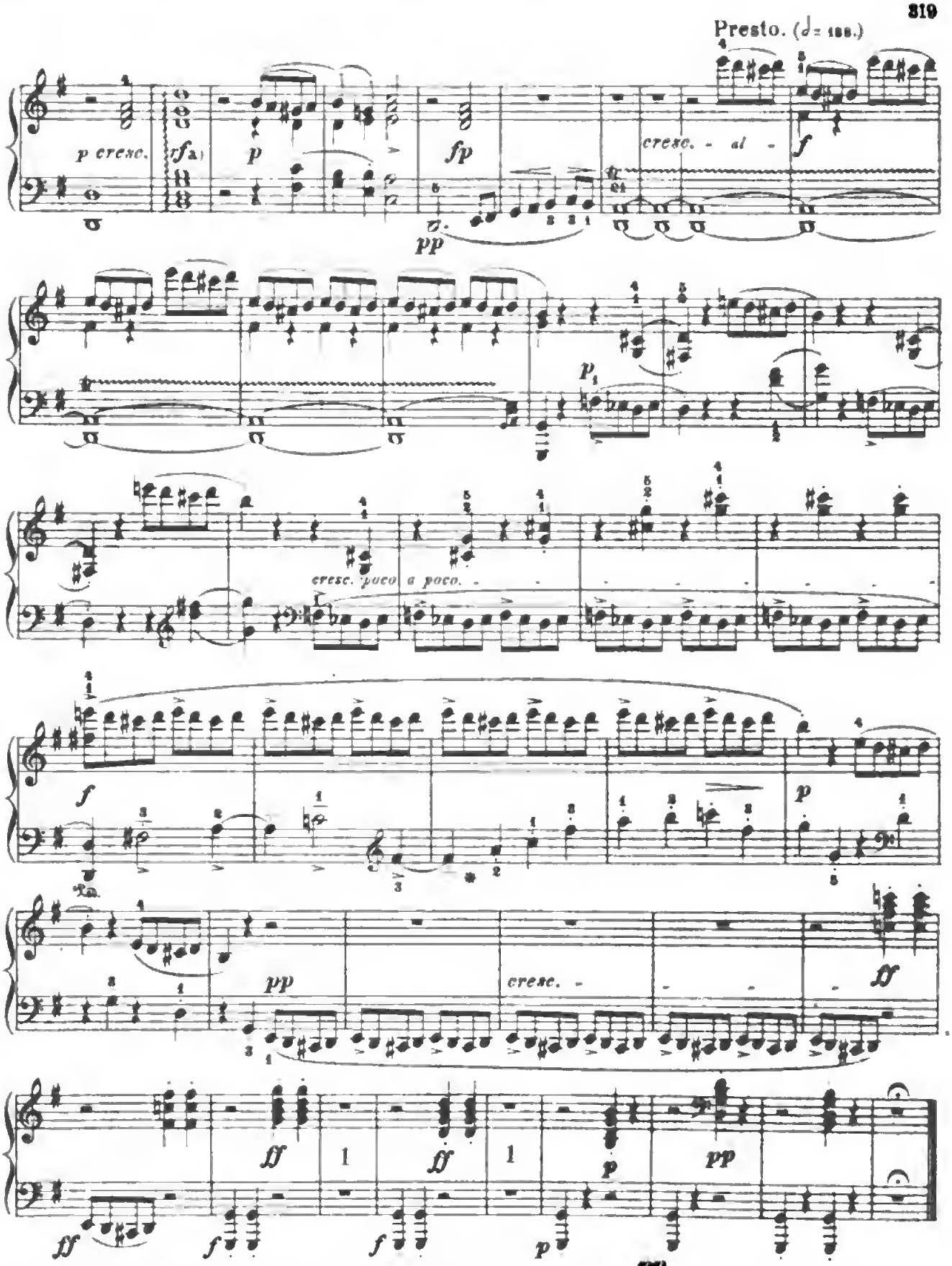

a) As on the preceding page at b), but louder throughout.

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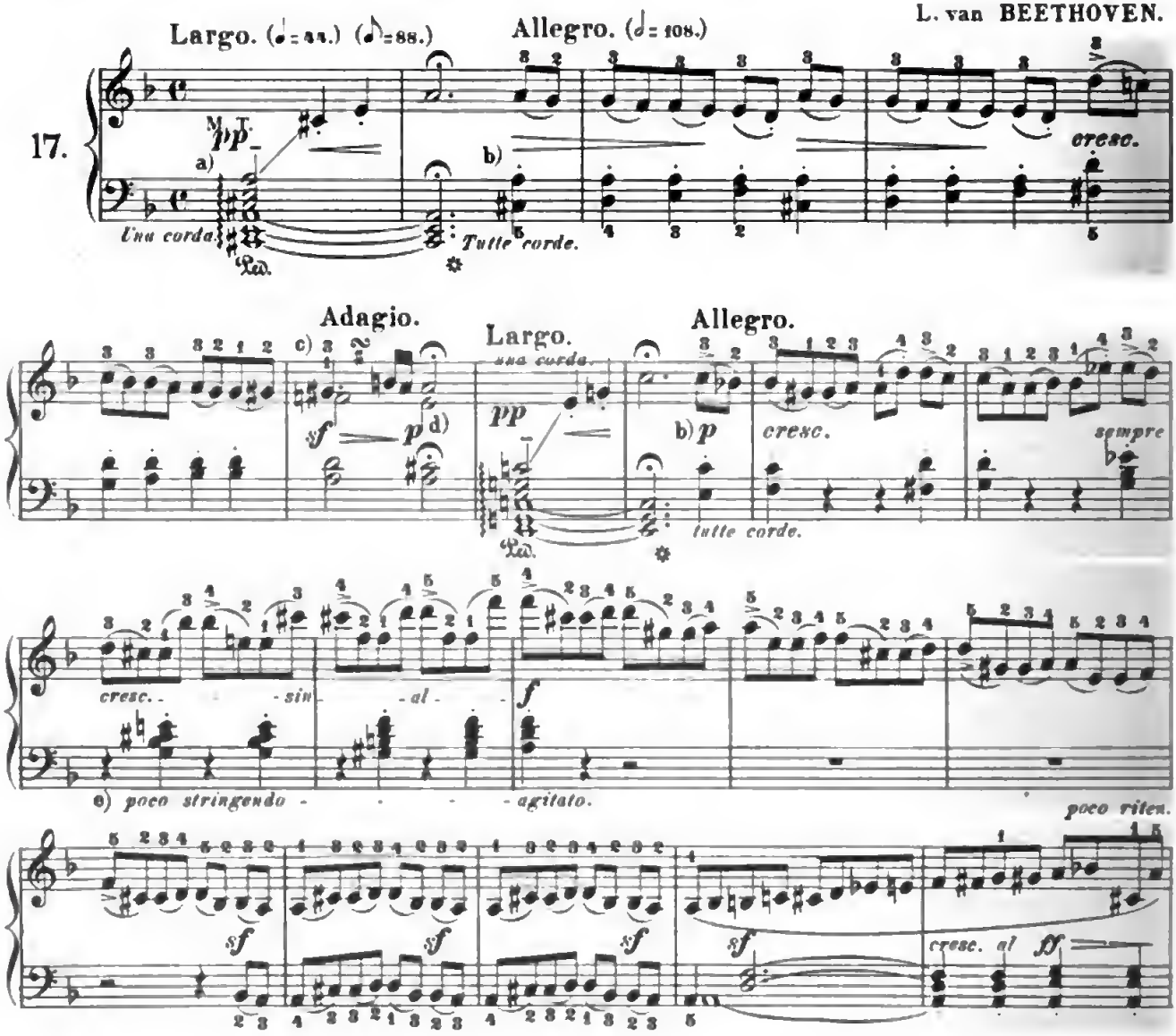
SONATA.

Op. 31, Nº 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) The arpeggio should be executed quietly, and ought not to abridge the duration of the highest note, as a half-note, in proportion in the following quarter-notes; play thus:

b) After the hold make a very short rest.

c)

d) After this hold a somewhat longer rest.

e) All nuances of tempo indicated by us should be executed very moderately and discreetly.

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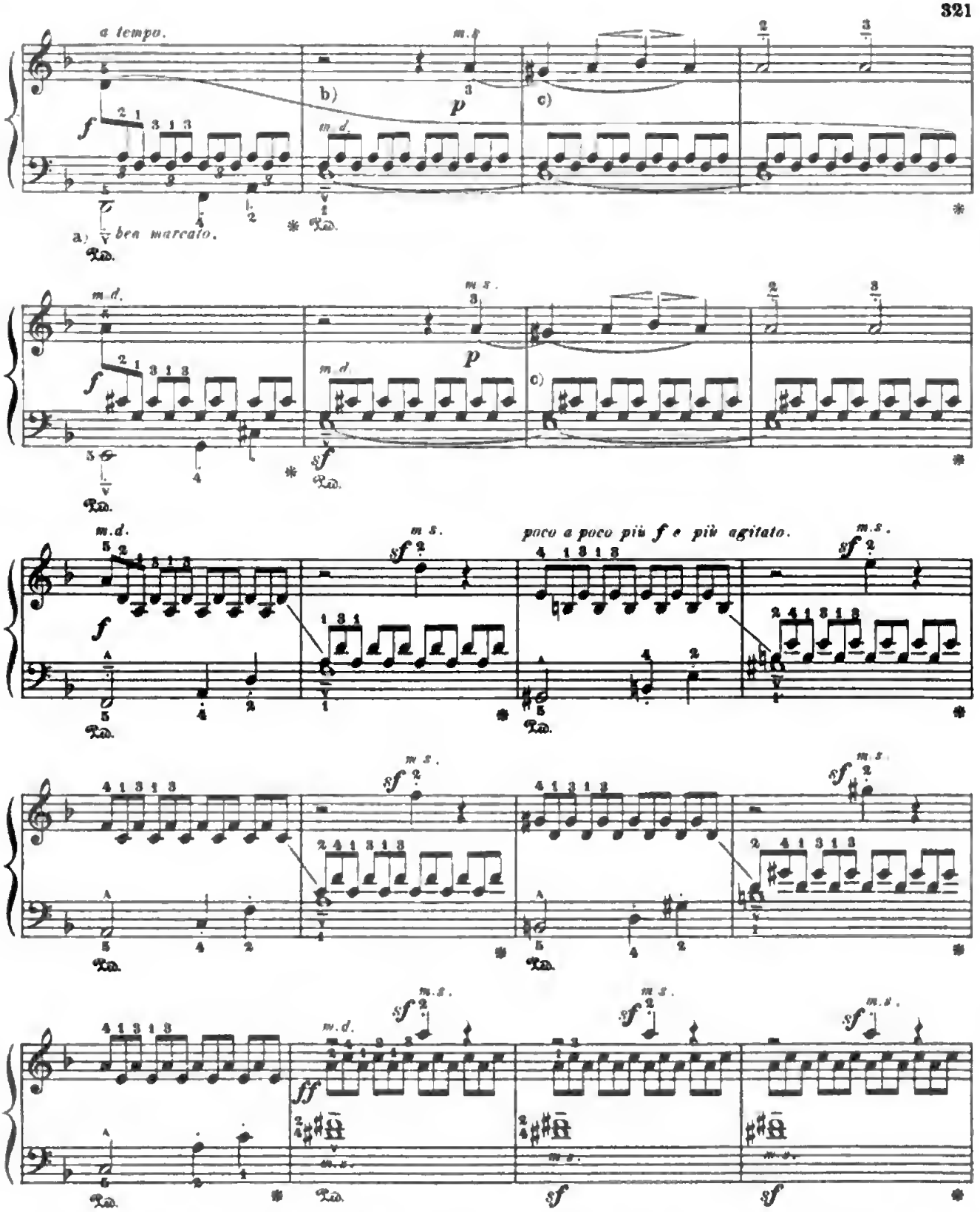

a) Give due prominence to the principal motive in the bass and the subsequent melody in the soprano.
b) The changes in the apportionment of the notes between the two hands, indicated here and further on by *m. d.* and *m. s.*, are intended to insure as convenient and vigorous an execution as possible.
c) Imperceptibly retard the tempo of these two *piano* measures.

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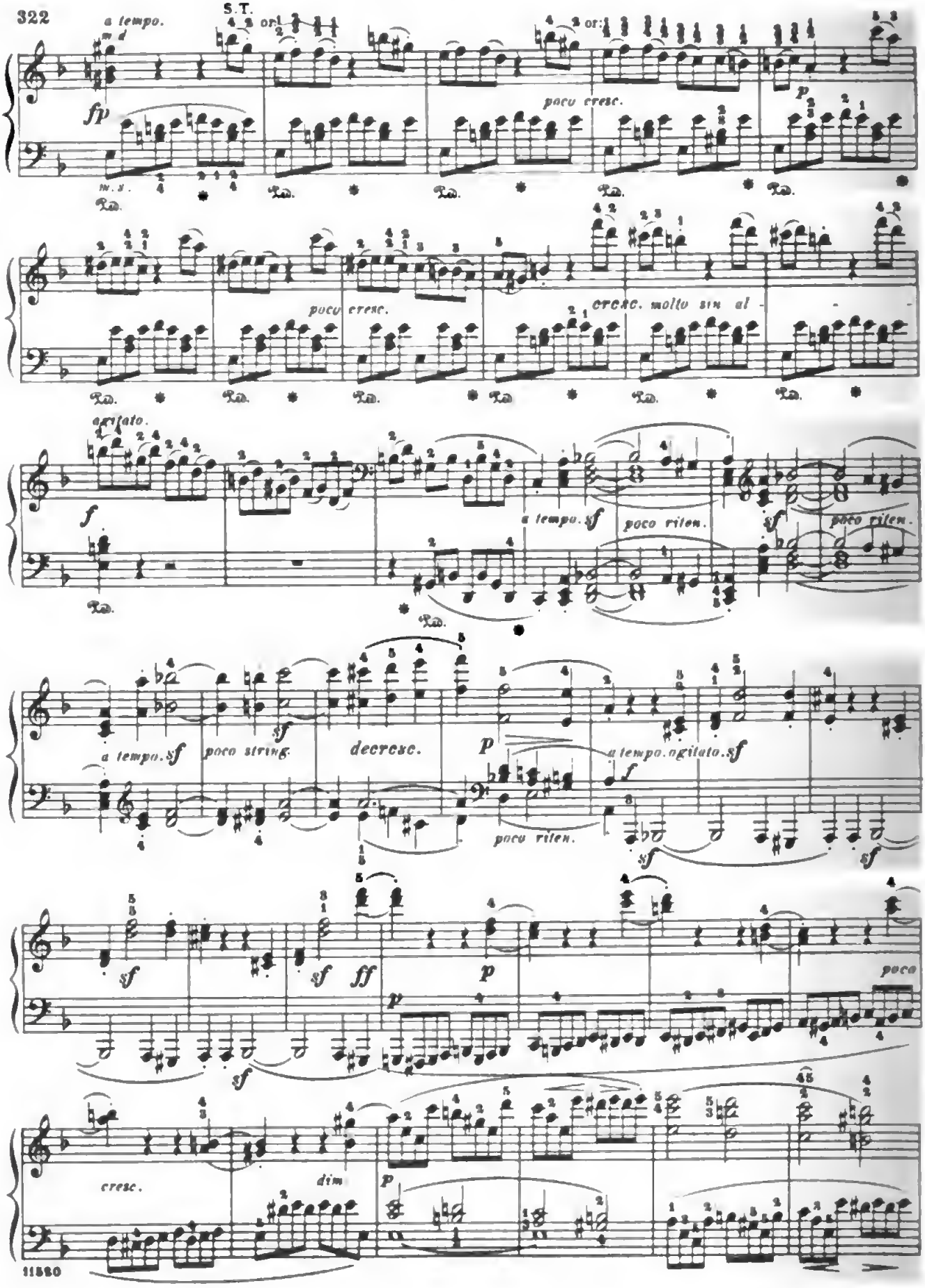

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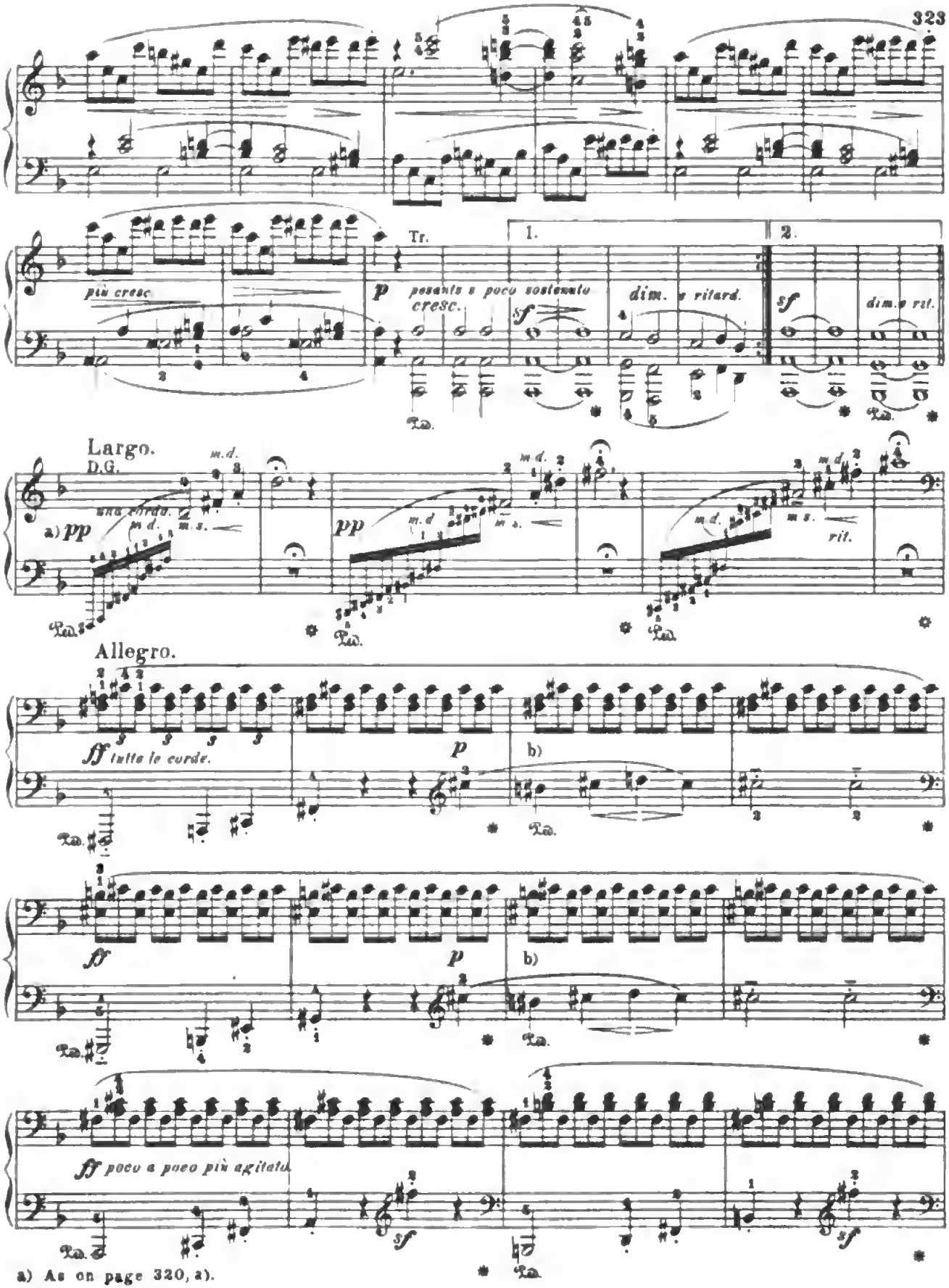

a) As on page 320, a).

b) As on page 321, c).

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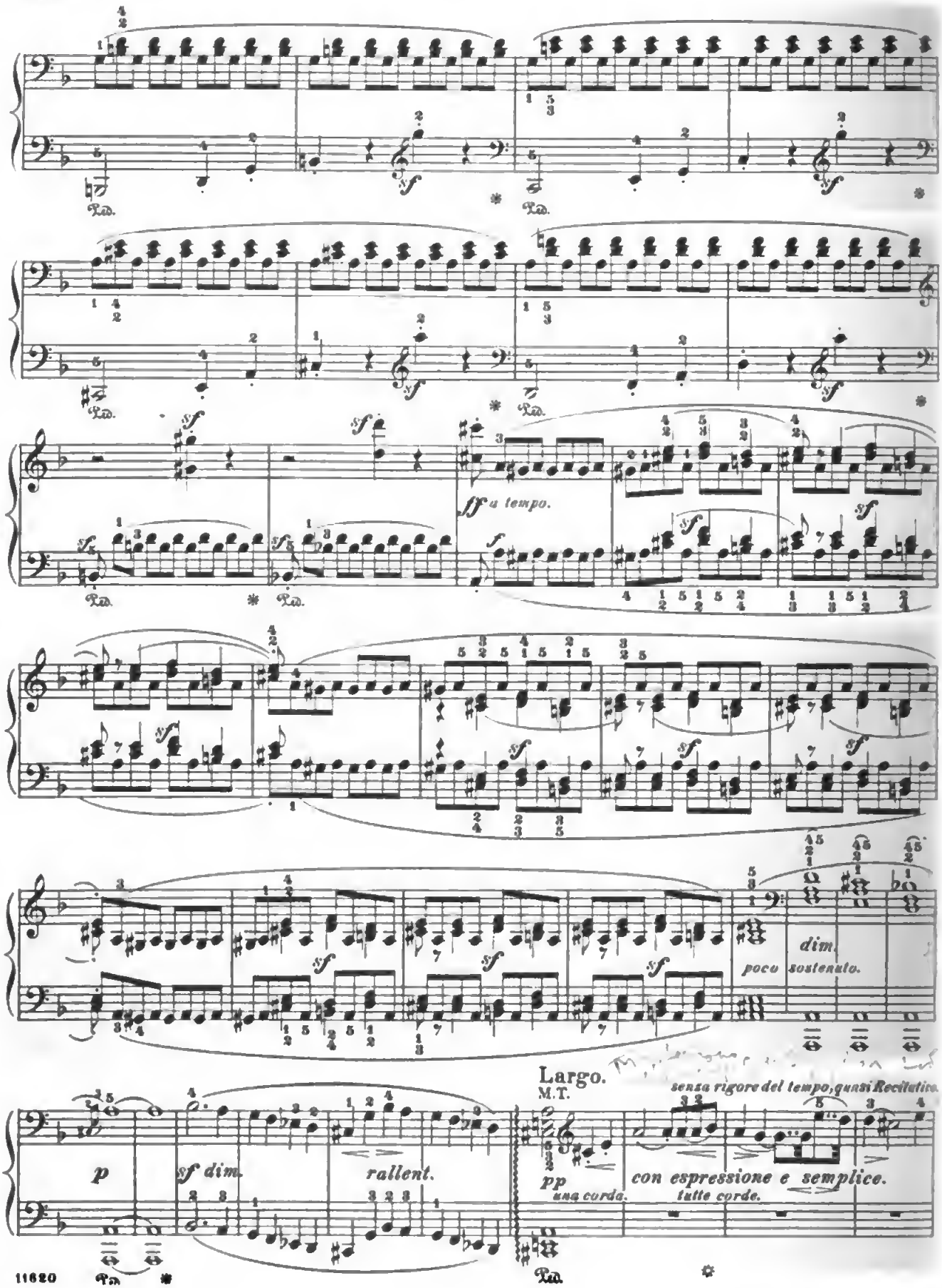
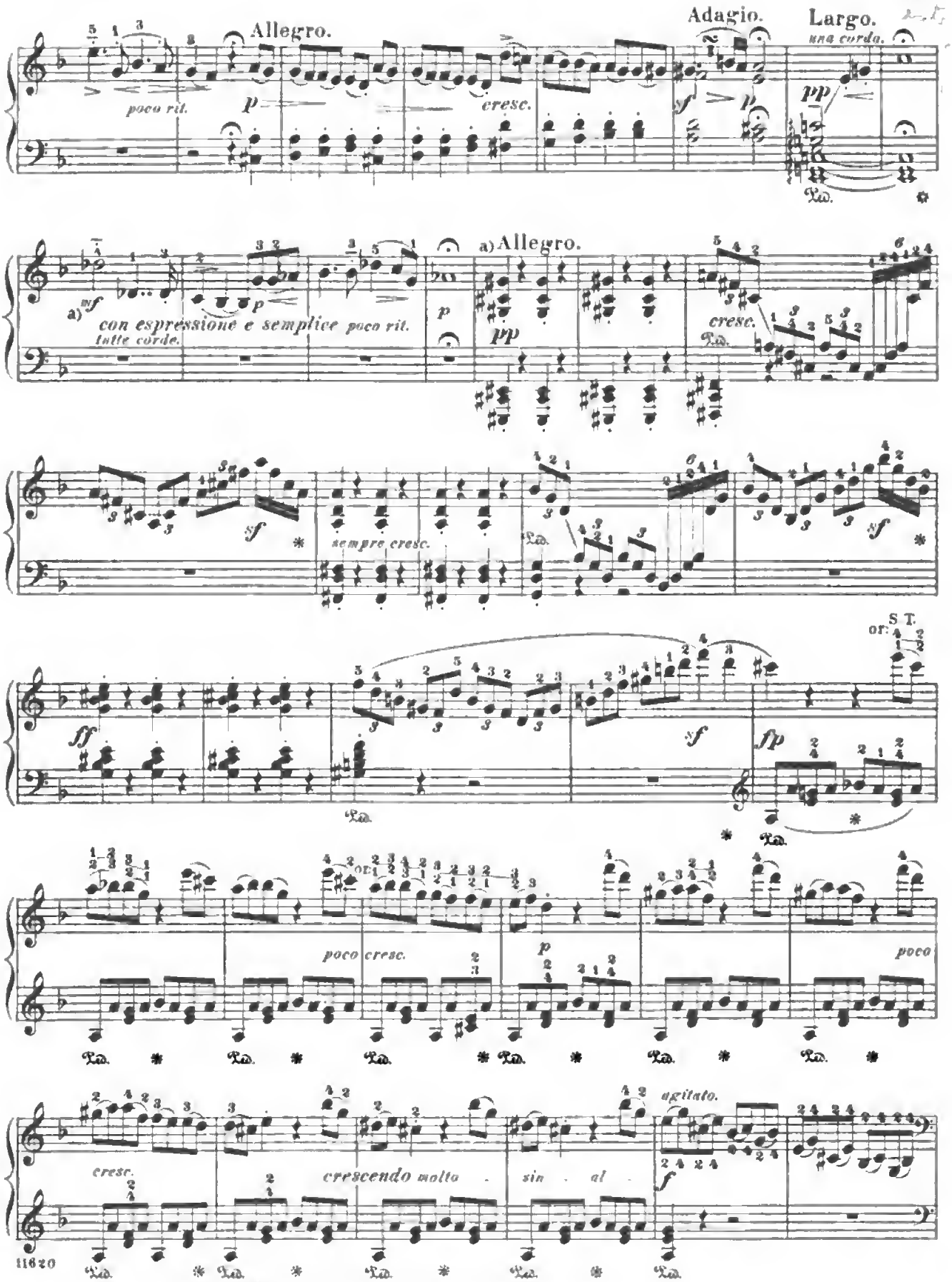

Ped.
sf
ff a tempo.
f
dim.
poco sostenuto.
Largo.
M.T.
senza rigore del tempo, quasi Recitativo.
p
sf dim.
rallent.
pp
una corda.
con espressione e semplice.
tutte corde.



11820

a) After the hold continue without further pause, but with a fresh attack

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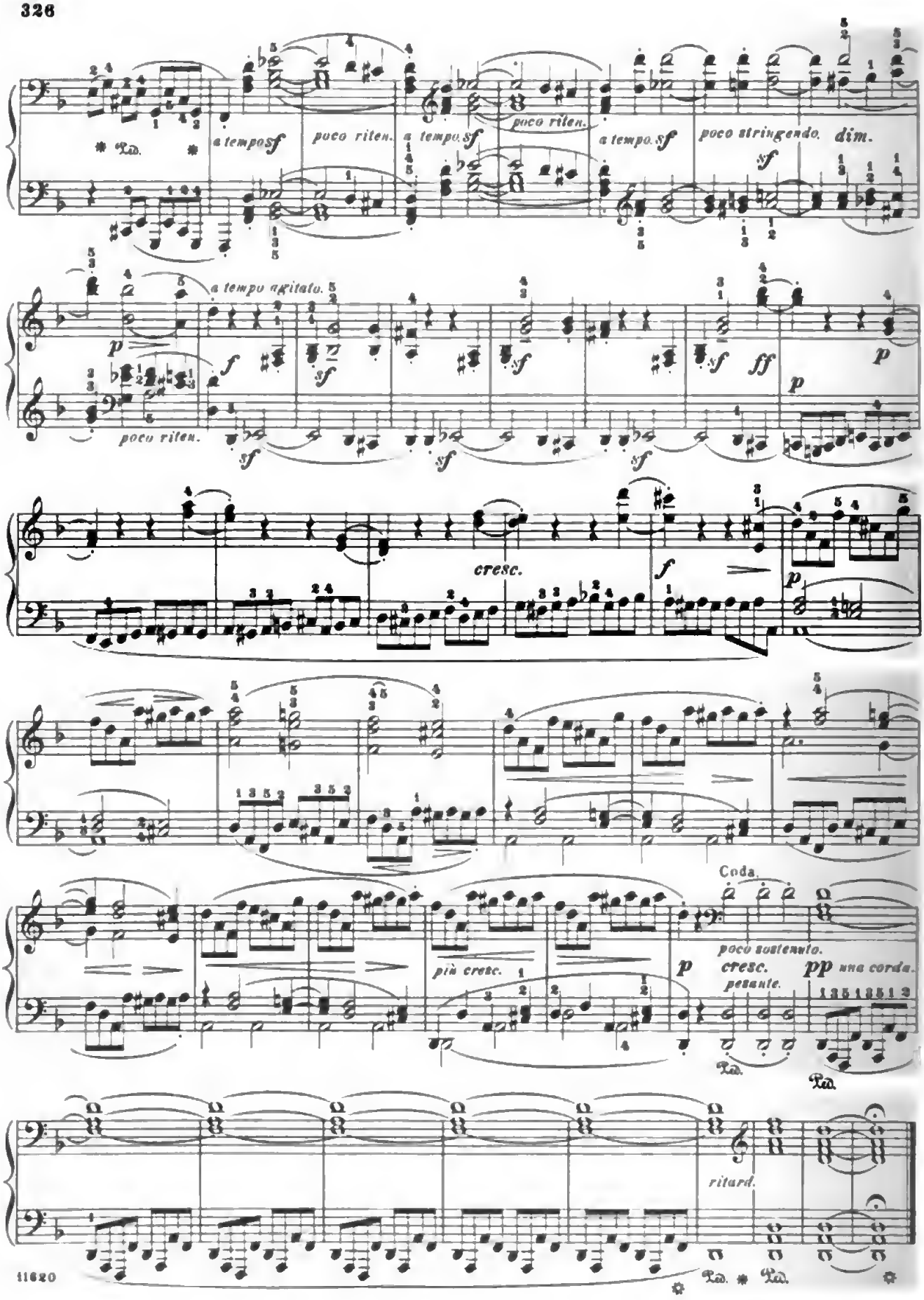

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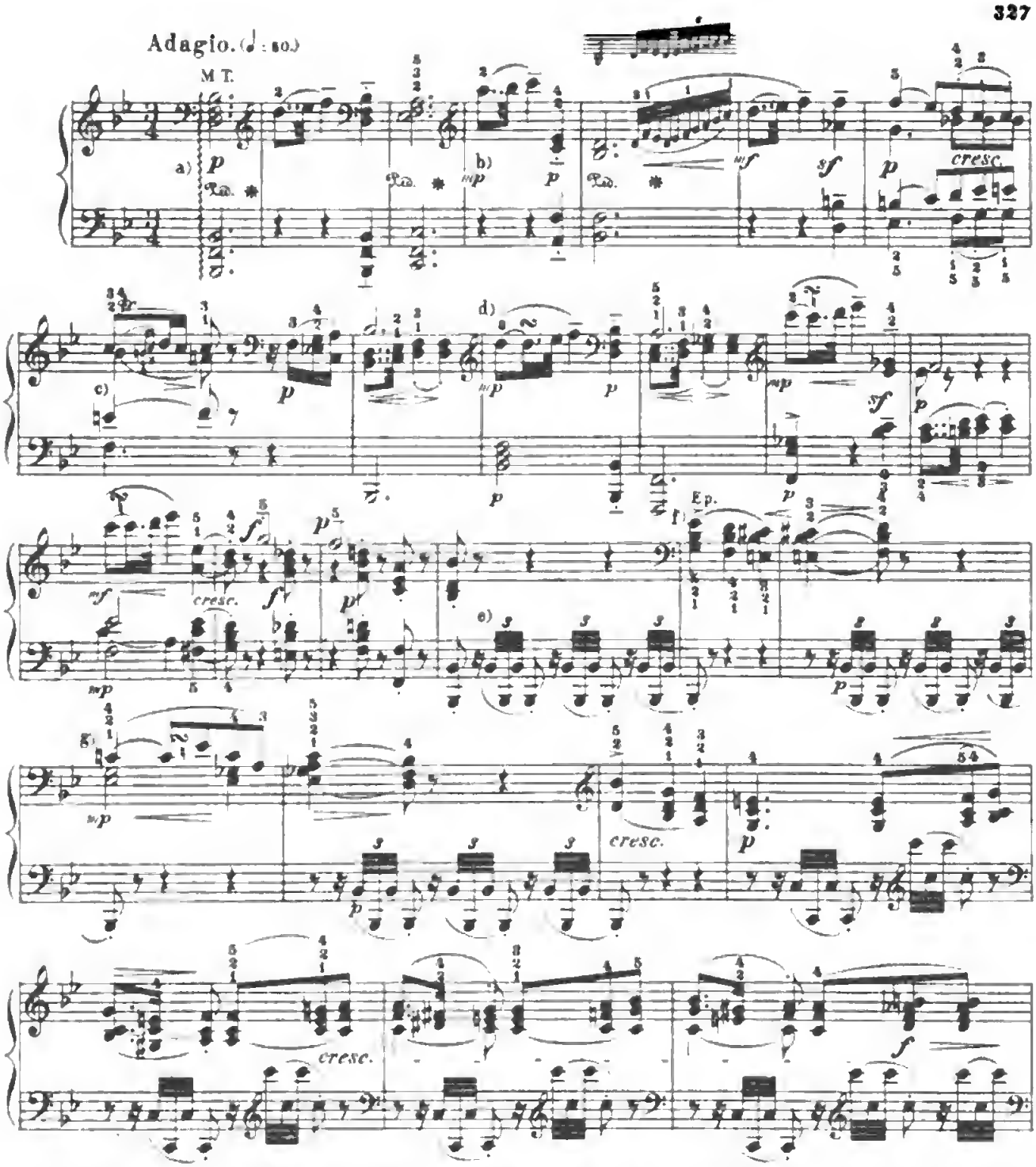

a) Arpeggiate from the lowermost note, not rapidly, and in such wise that the measure counts only from the entrance of the highest tone, about as follows:

b) *mp* (*messo piano*, moderately soft) signifies a degree of tone-power intermediate between *p* and *mf*.

c) d)

e) Execute all these figures in strict time, but delicately, with the stroke from the knuckle.

f) Bring out the highest part sonorously.

g) Doubtless not intended thus: as the literal notation would make it sound, but:

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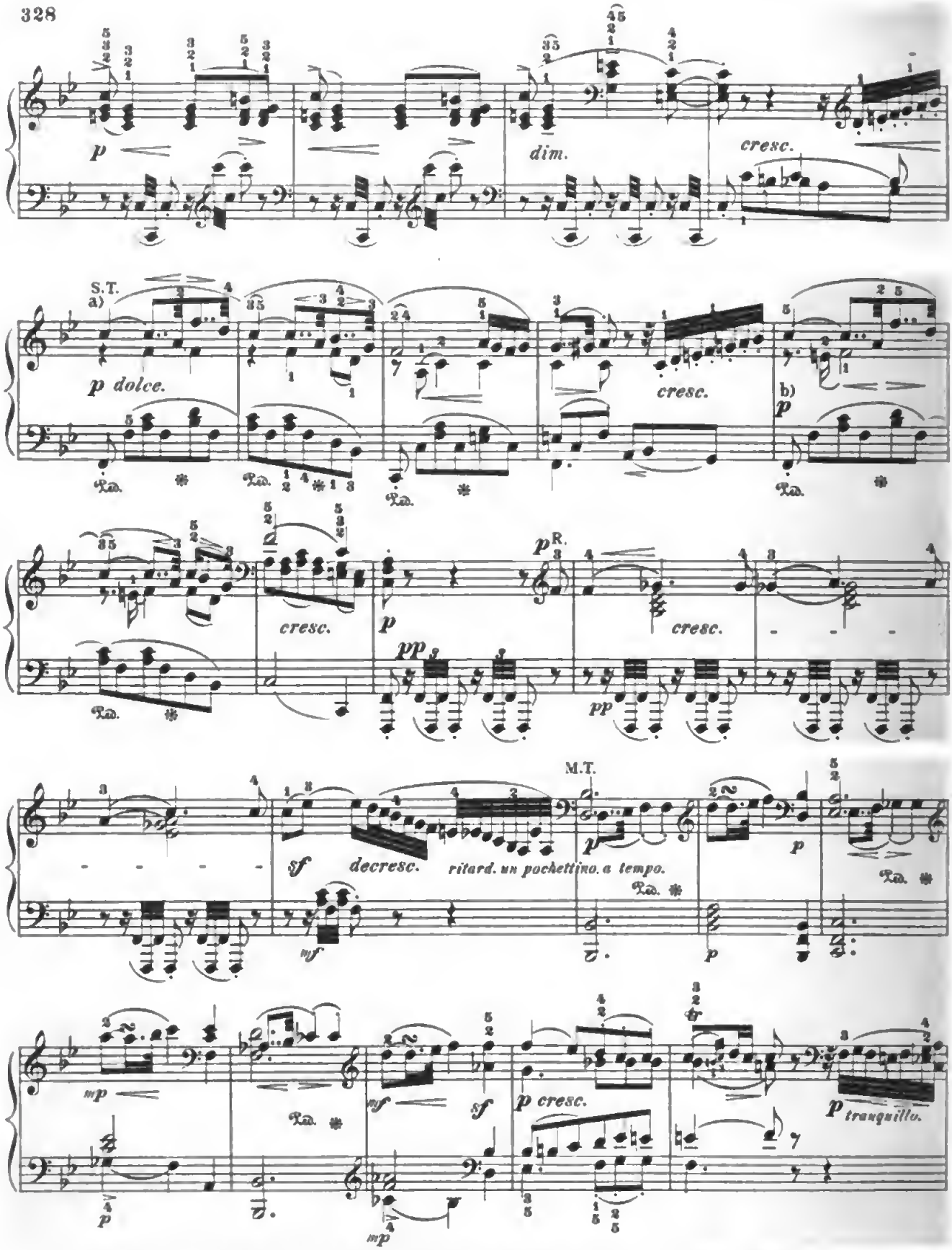

a) Gently emphasize the highest part, especially in contrast to the second part in the right hand.

b) Here the inner part should also be slightly emphasized, but still subordinate to the soprano; do not, however, transform the 16th-note *e* into a mere 32nd-note!

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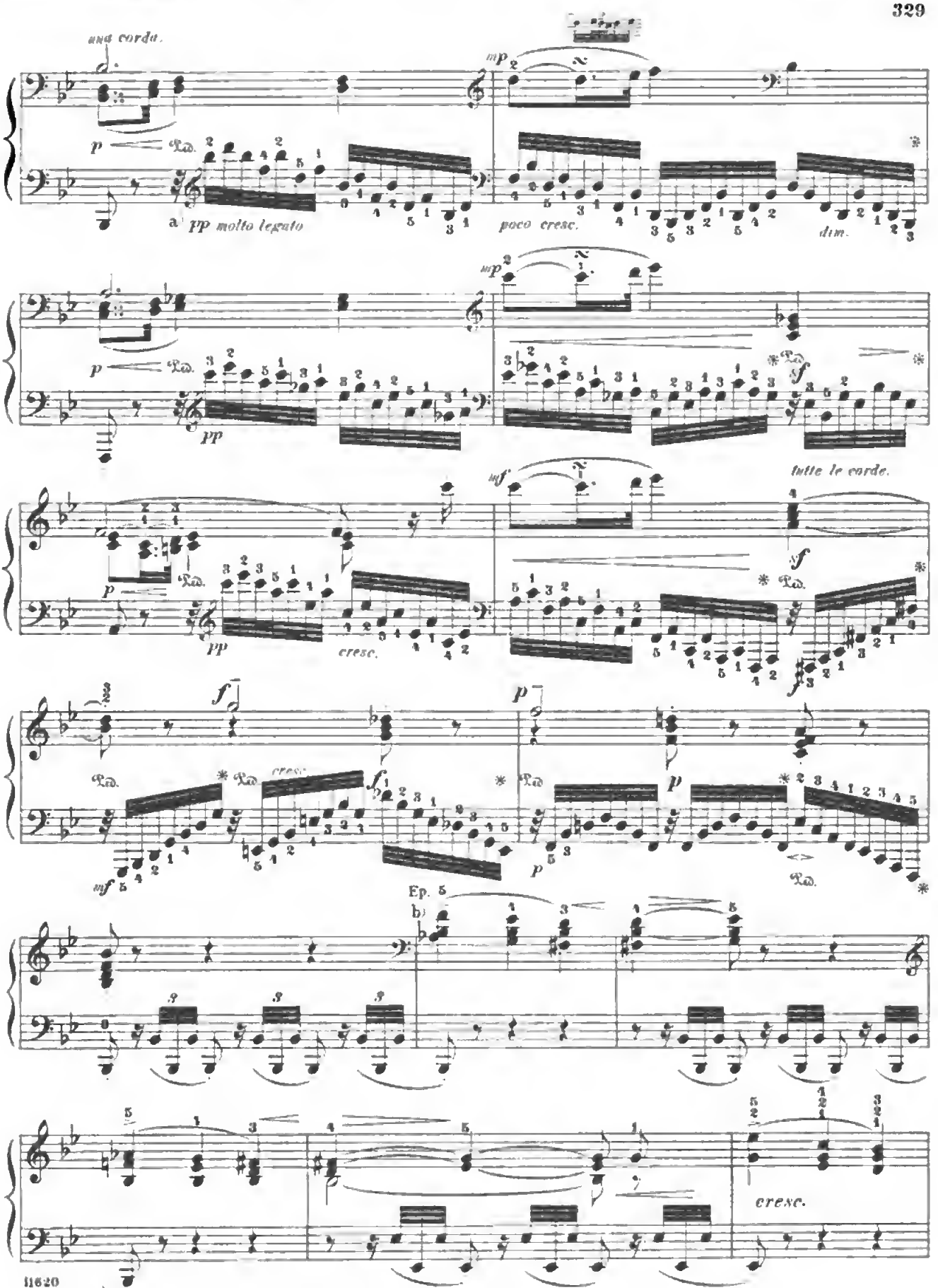

11620

a) This figuration should be very discreetly subdued b) As on Page 327. f)

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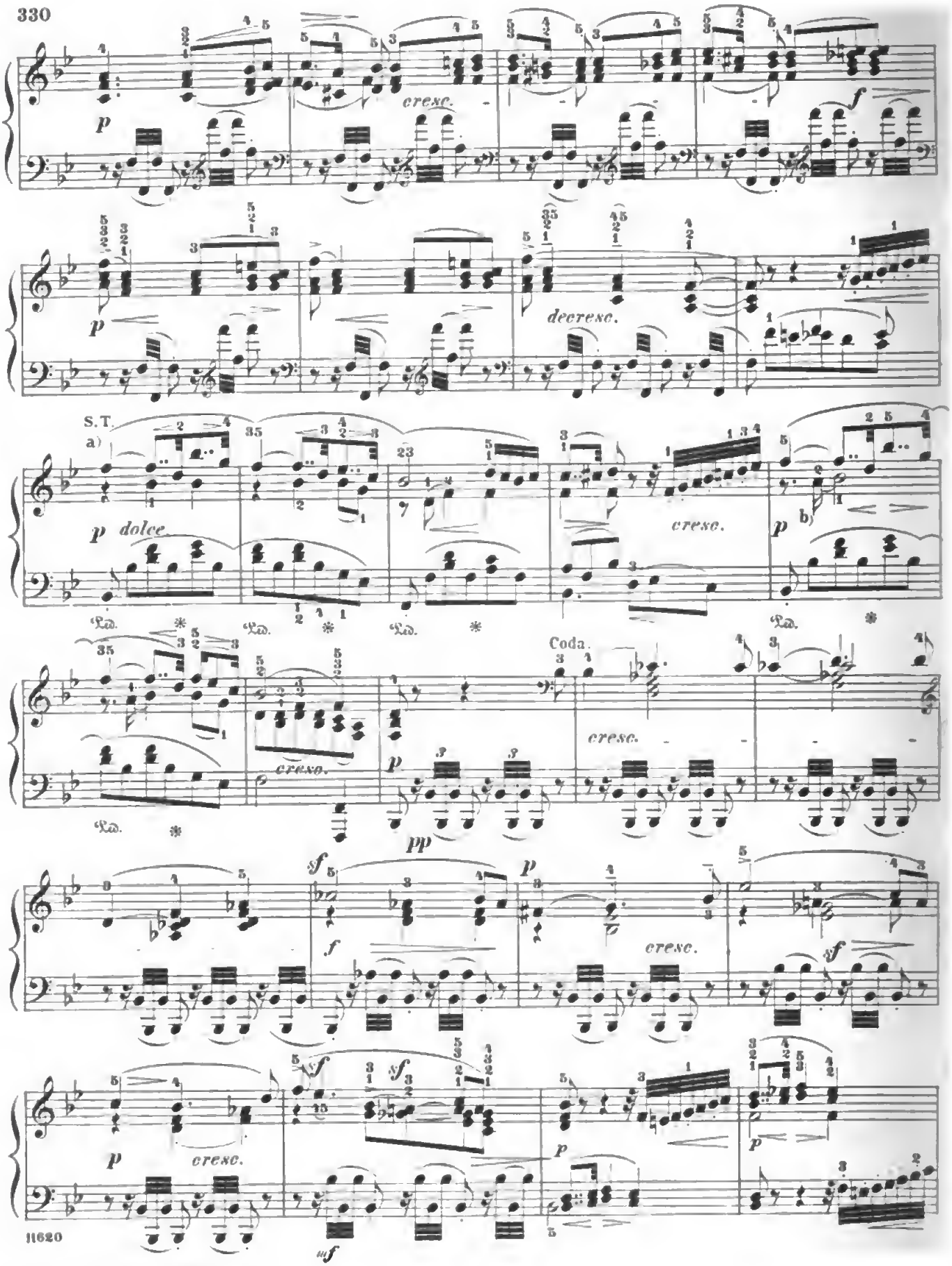

a) b) As on Page 328, a) & b).

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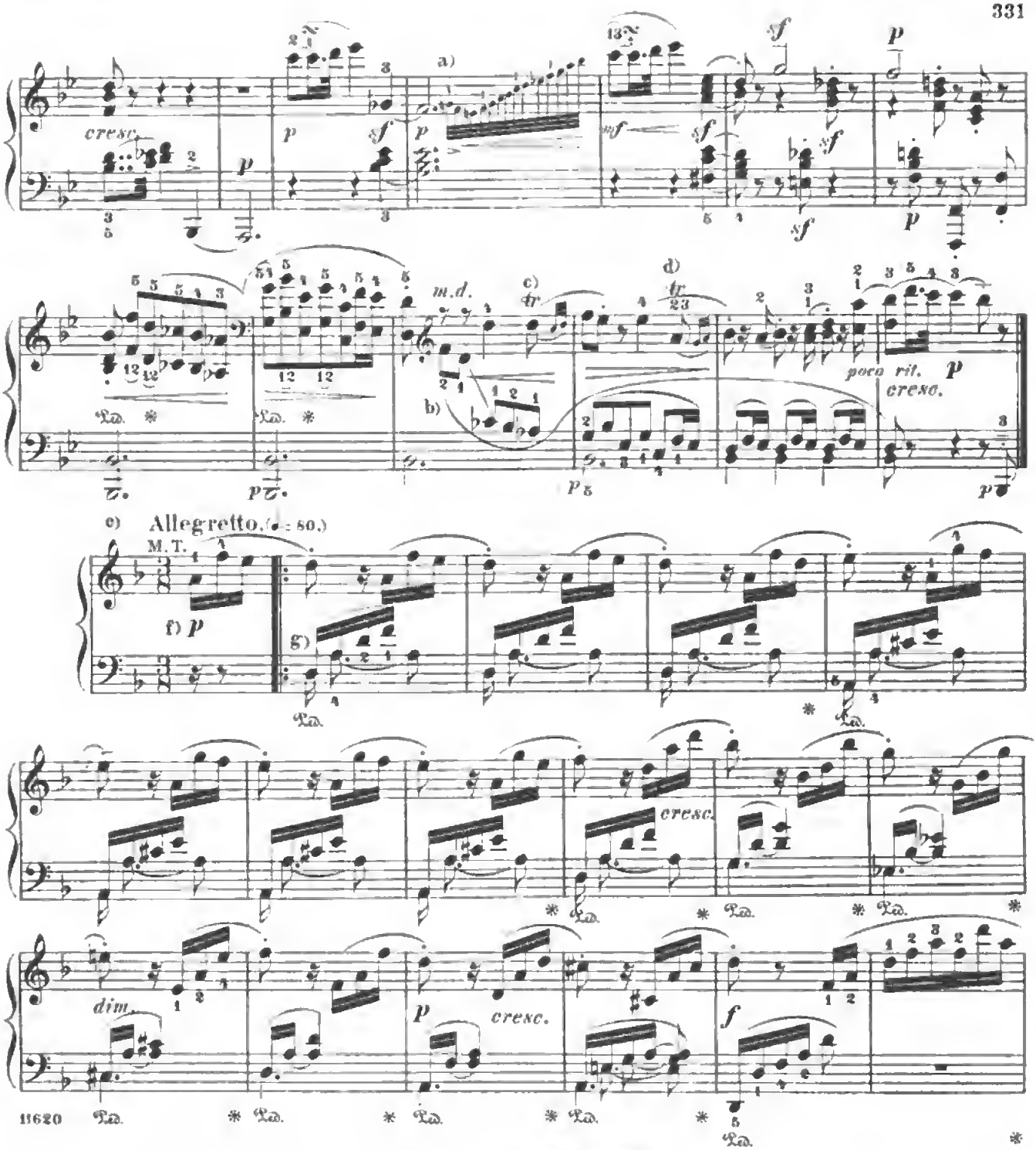

a) This run occupies the time of the third beat:

b) This inner part and the following soprano part should both receive equal stress, but without any harshness.

c) d)

e) Carefully notice the tempo-mark; Beethoven did not desire an *Allegro*, far less an *Allegro molto vivace*, but an *Allegretto*, which, nevertheless, does not preclude a passionate interpretation.

f) Throughout the movement one should avoid such a rhythmical accentuation of this figure as would give the effect of $\frac{6}{16}$ time: Therefore not thus: but:

g) Take special care not to play these and similar accompaniment-figures in the left hand too loud.

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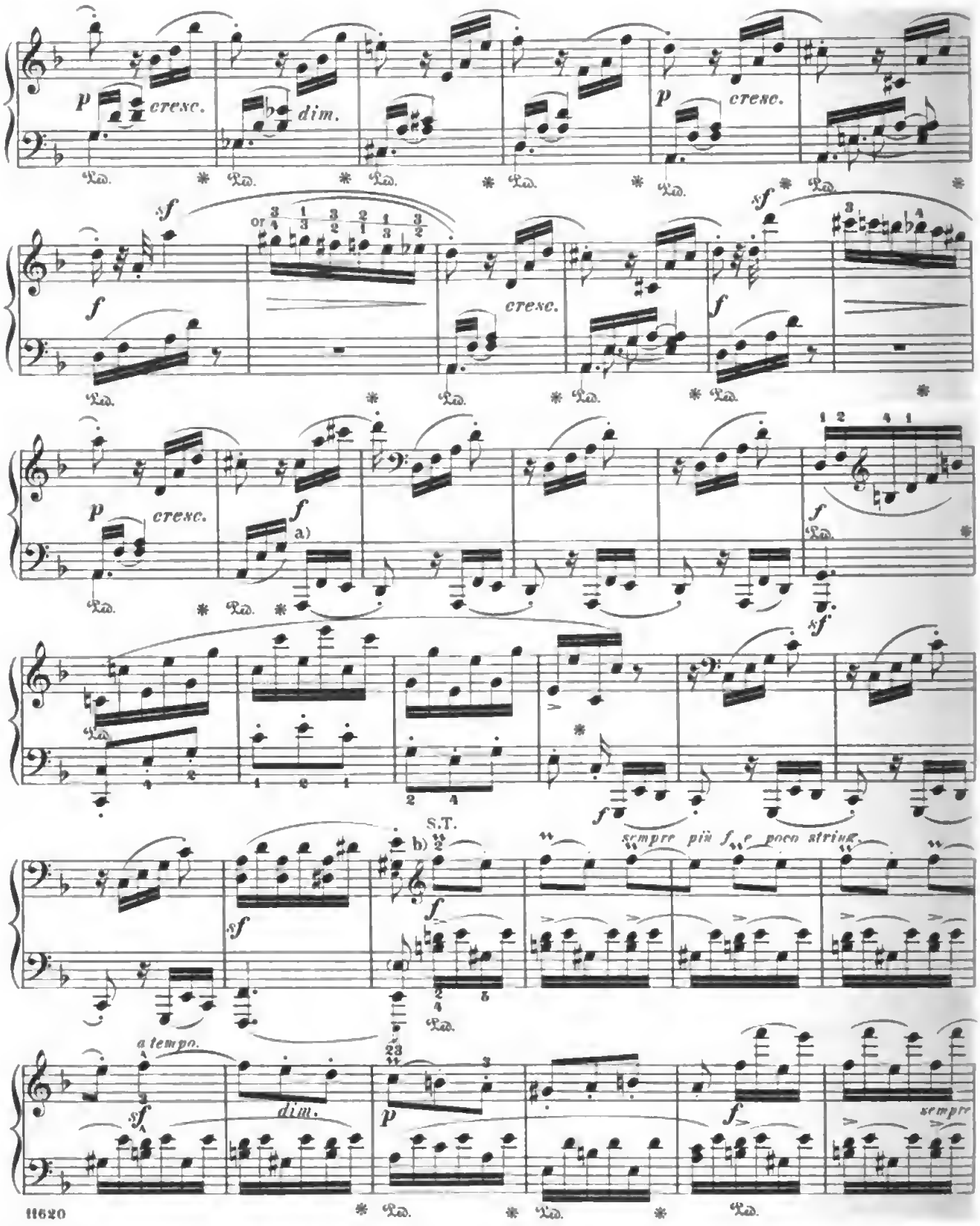

a) Here, and in similar places where the principal motive is in the left hand, it must be duly brought out.

b) Great care should be taken during the whole secondary subject that the tone-power of the right hand maintains its preponderance over that of the left.

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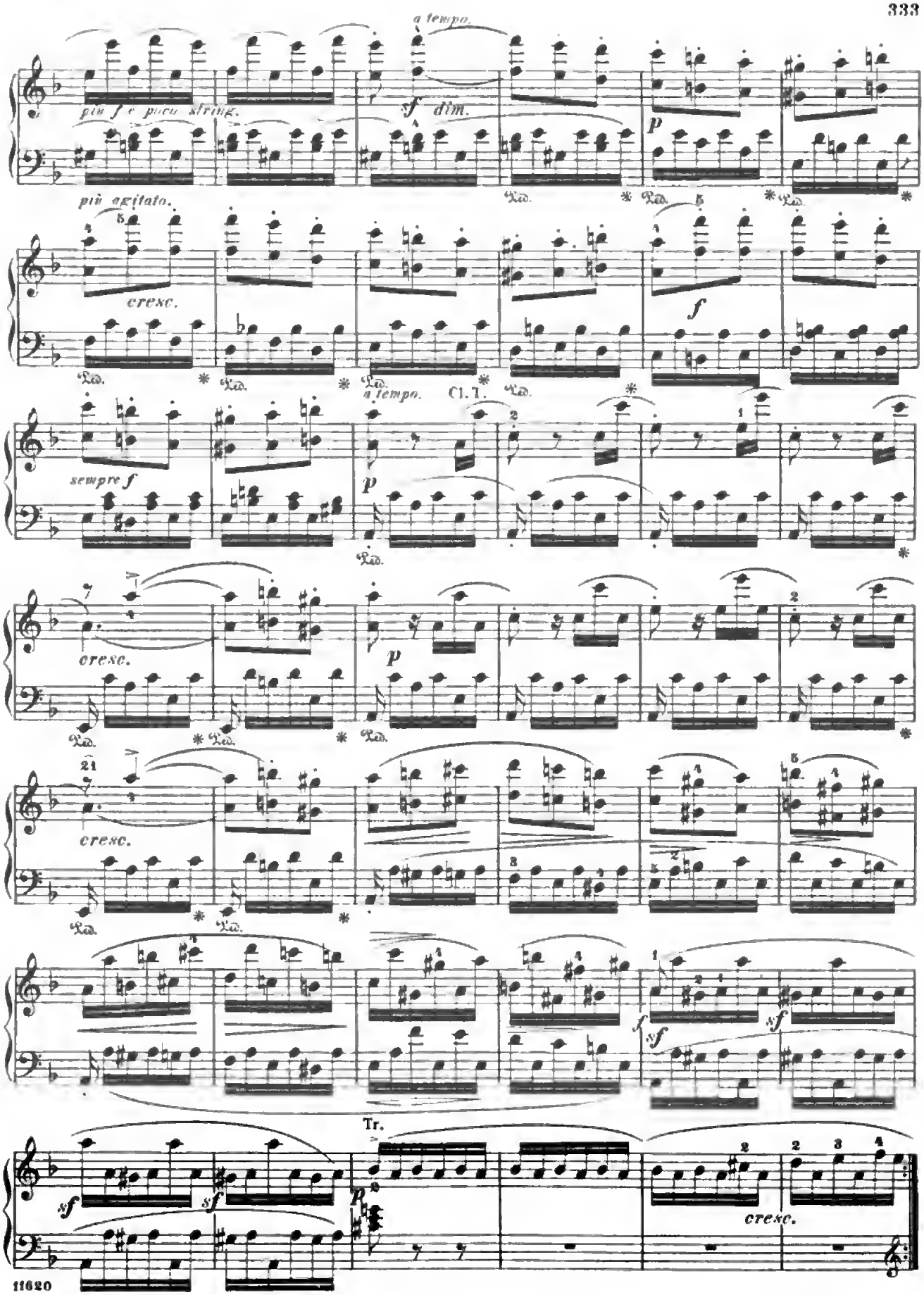

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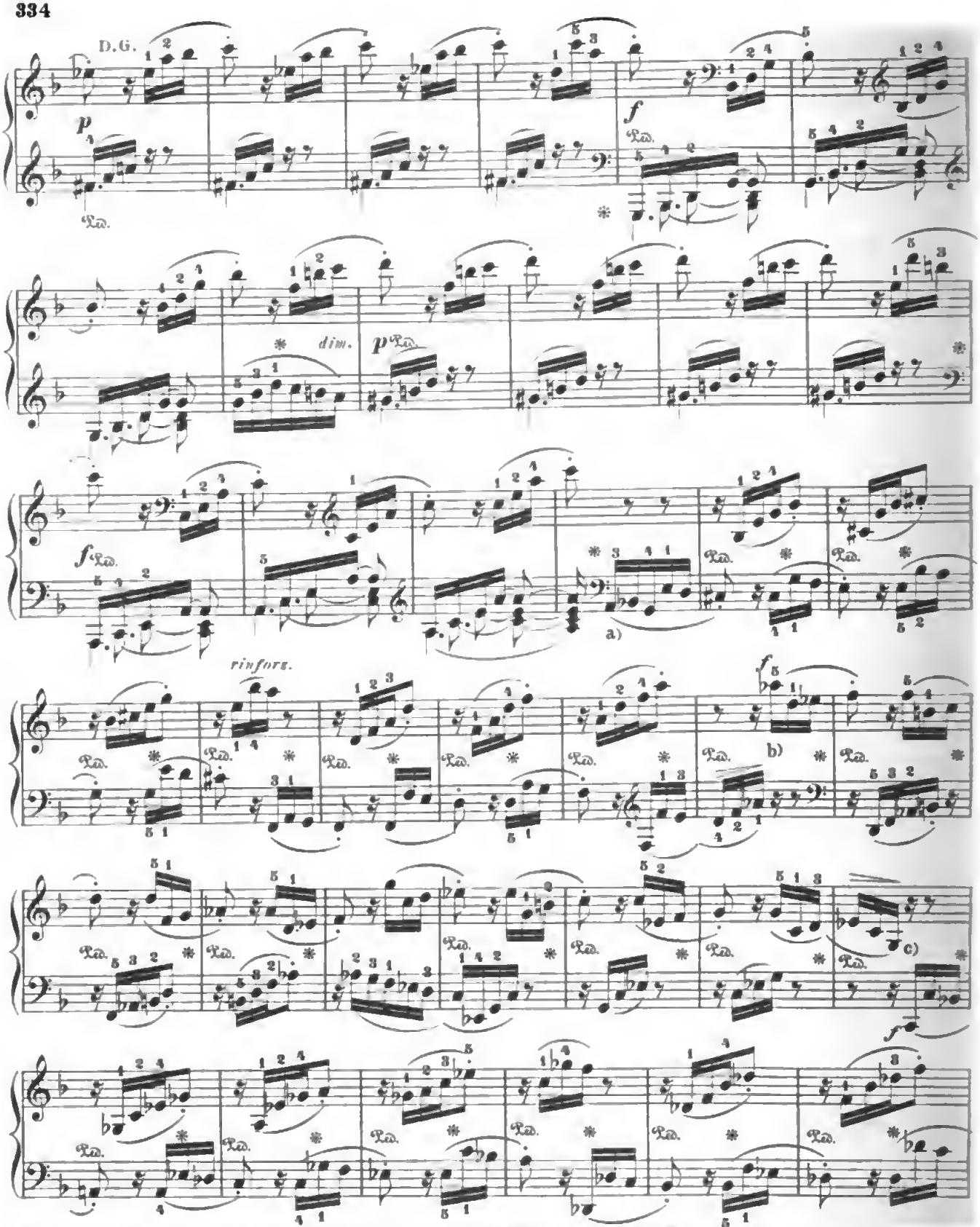

a) From here up to and including the first note of the eighth measure after this, the bass, with its development of the principal subject, should be rendered specially prominent.

b) Similarly, up to the first note of the eighth measure after this, bring out the soprano, which takes up the principal subject in inversion and contrary motion.

c) Bass as at a).

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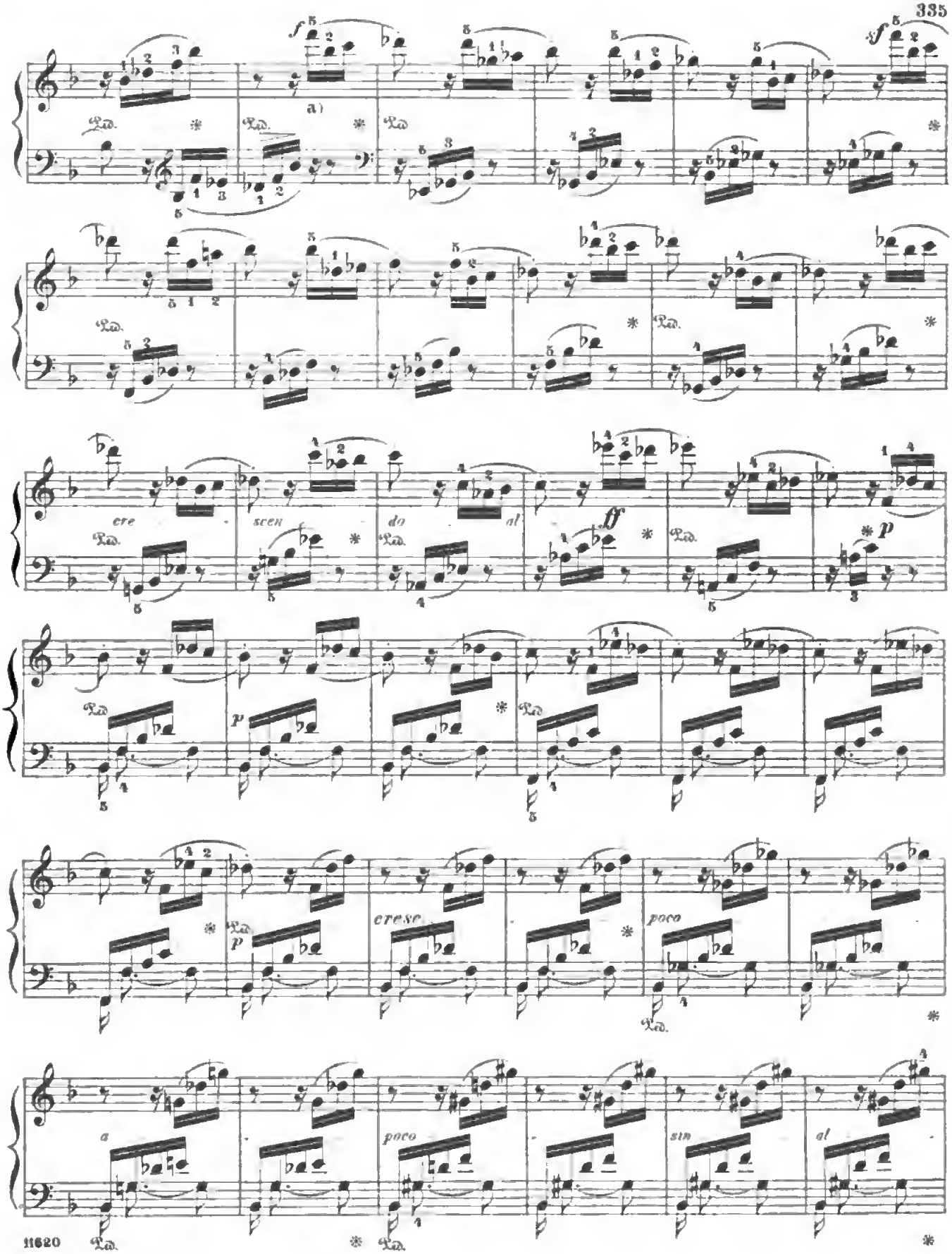

a) Soprano for 16 measures as at b) on the preceding page.

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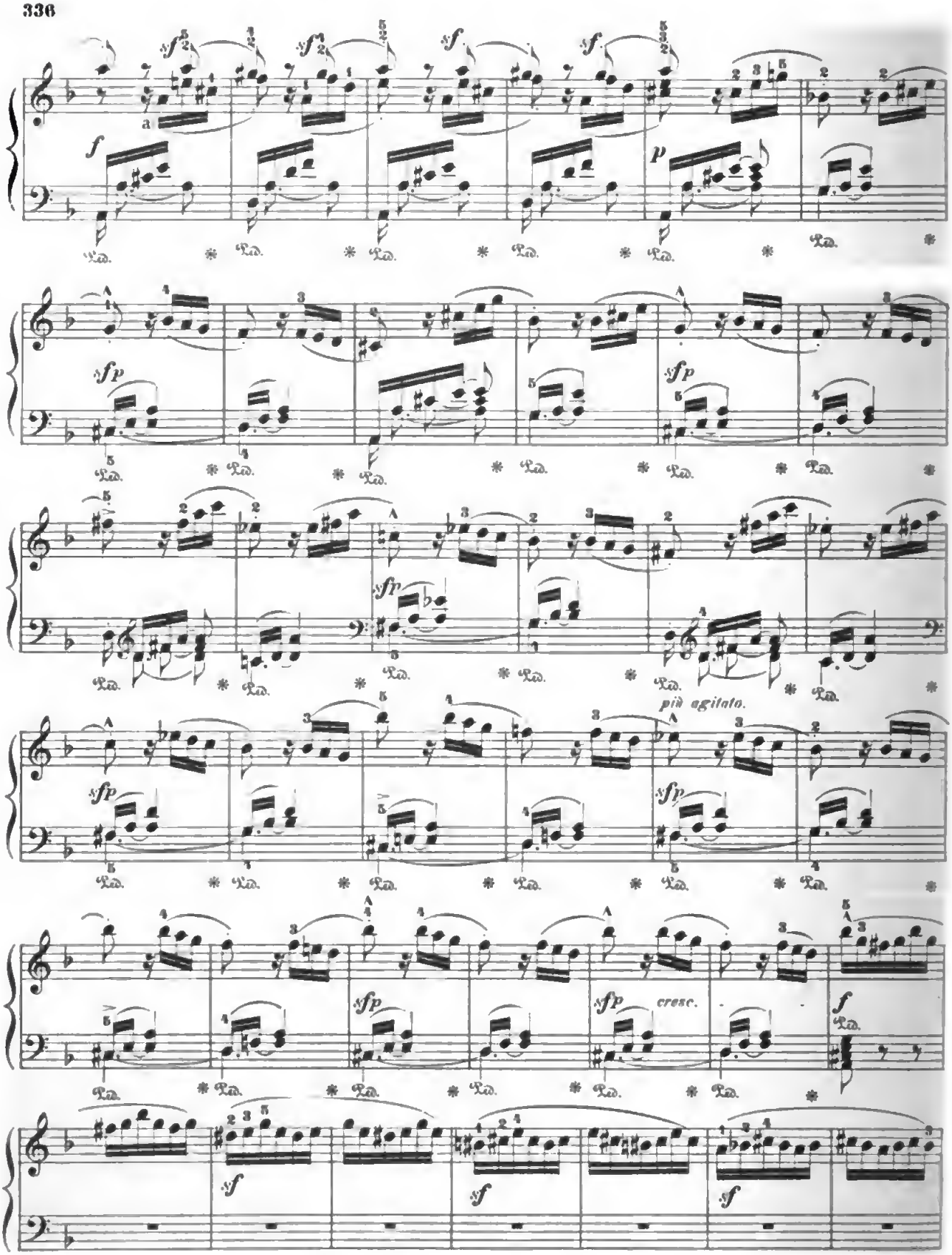

a This inner part must have due prominence alongside of the *sf*, which applies to the soprano.

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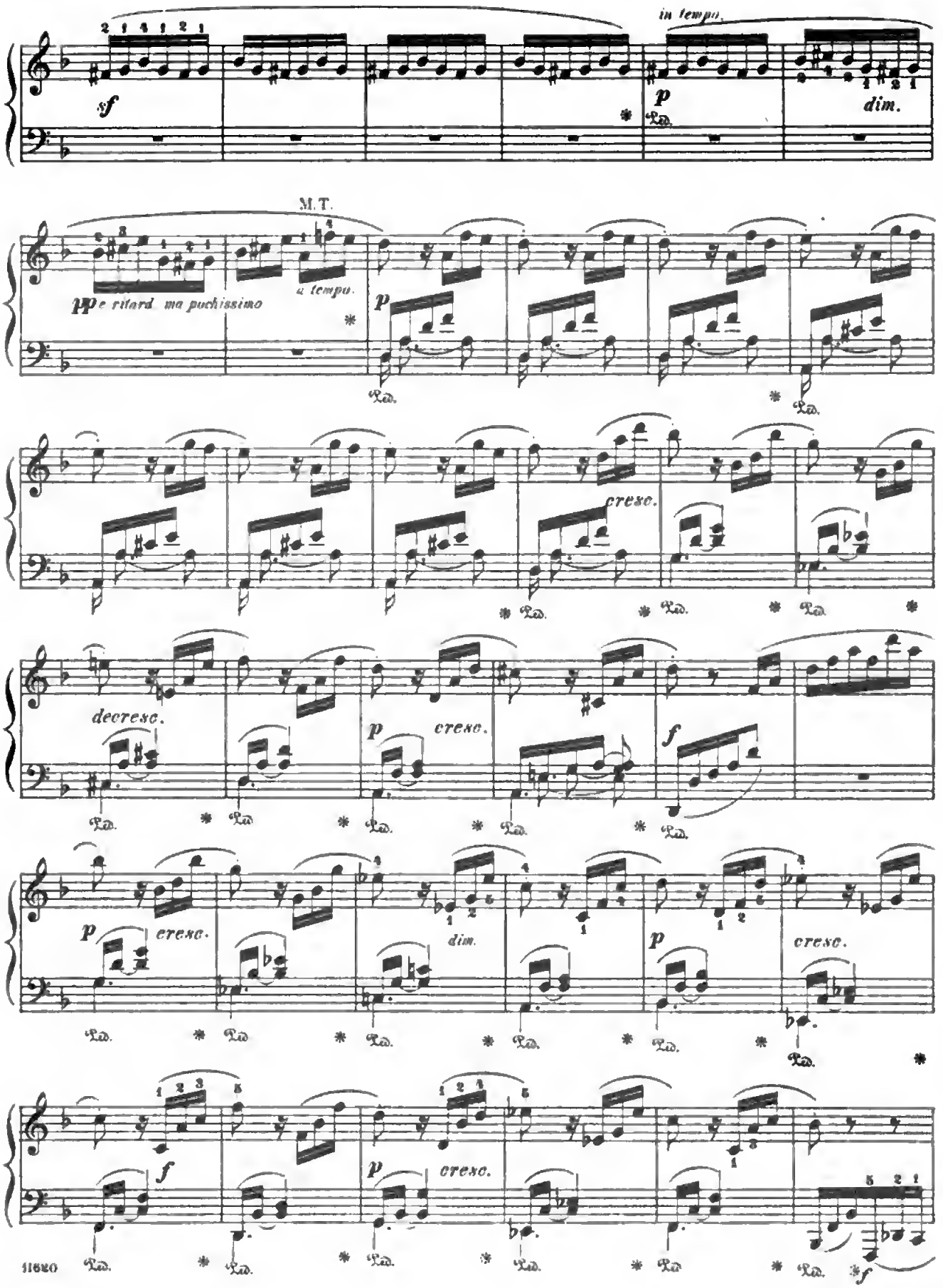

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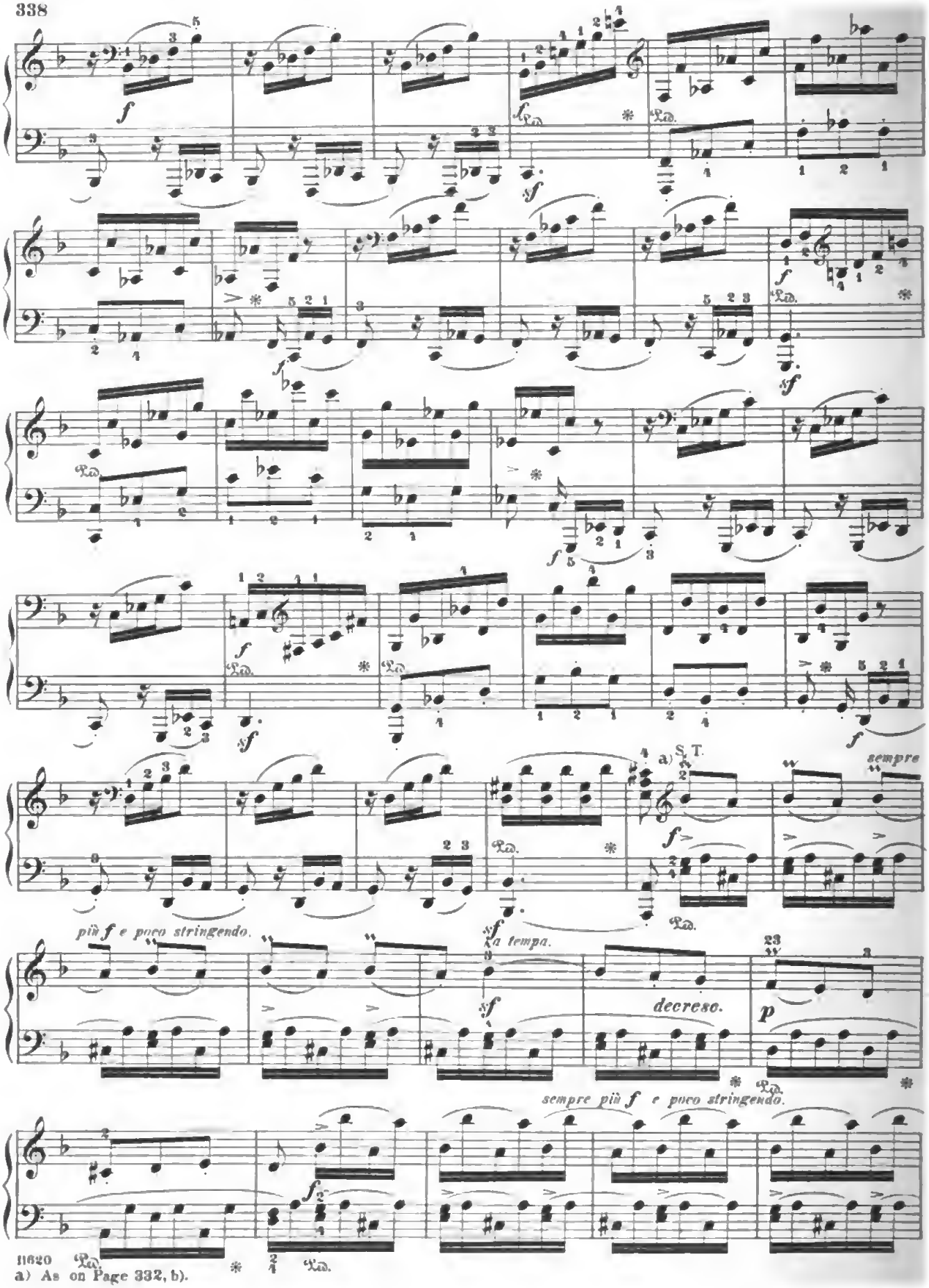

11620
a) As on Page 332, b).

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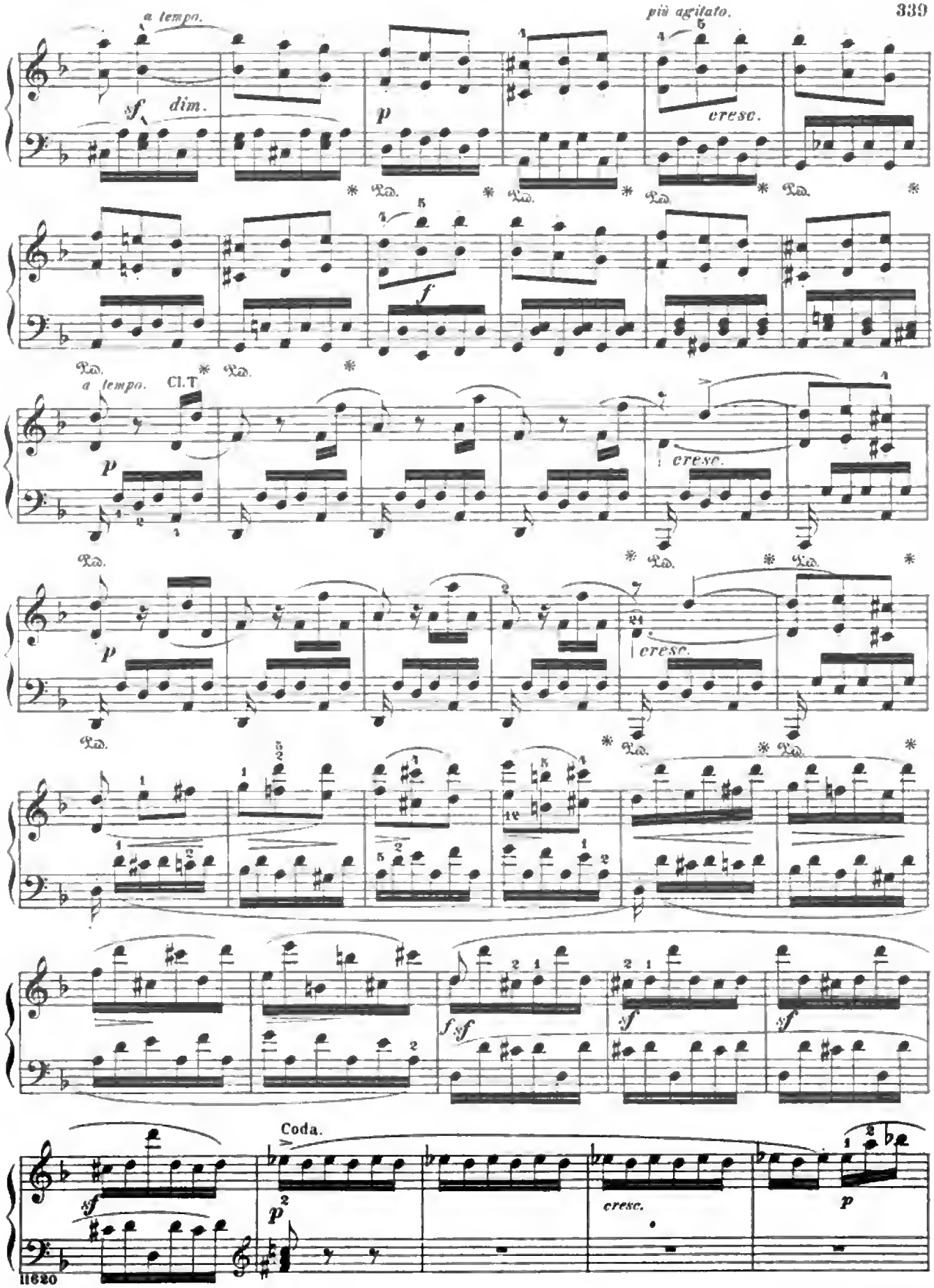

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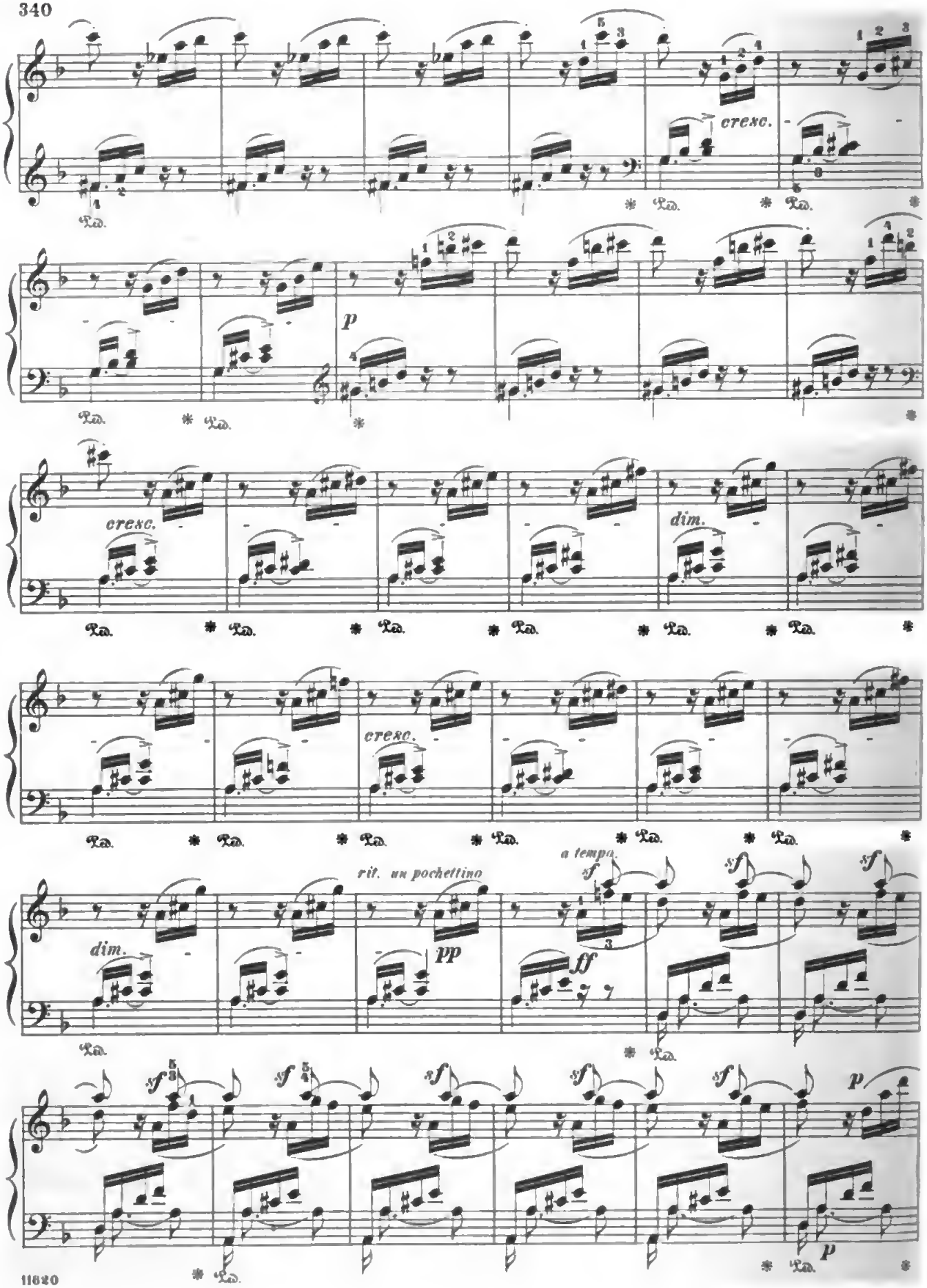

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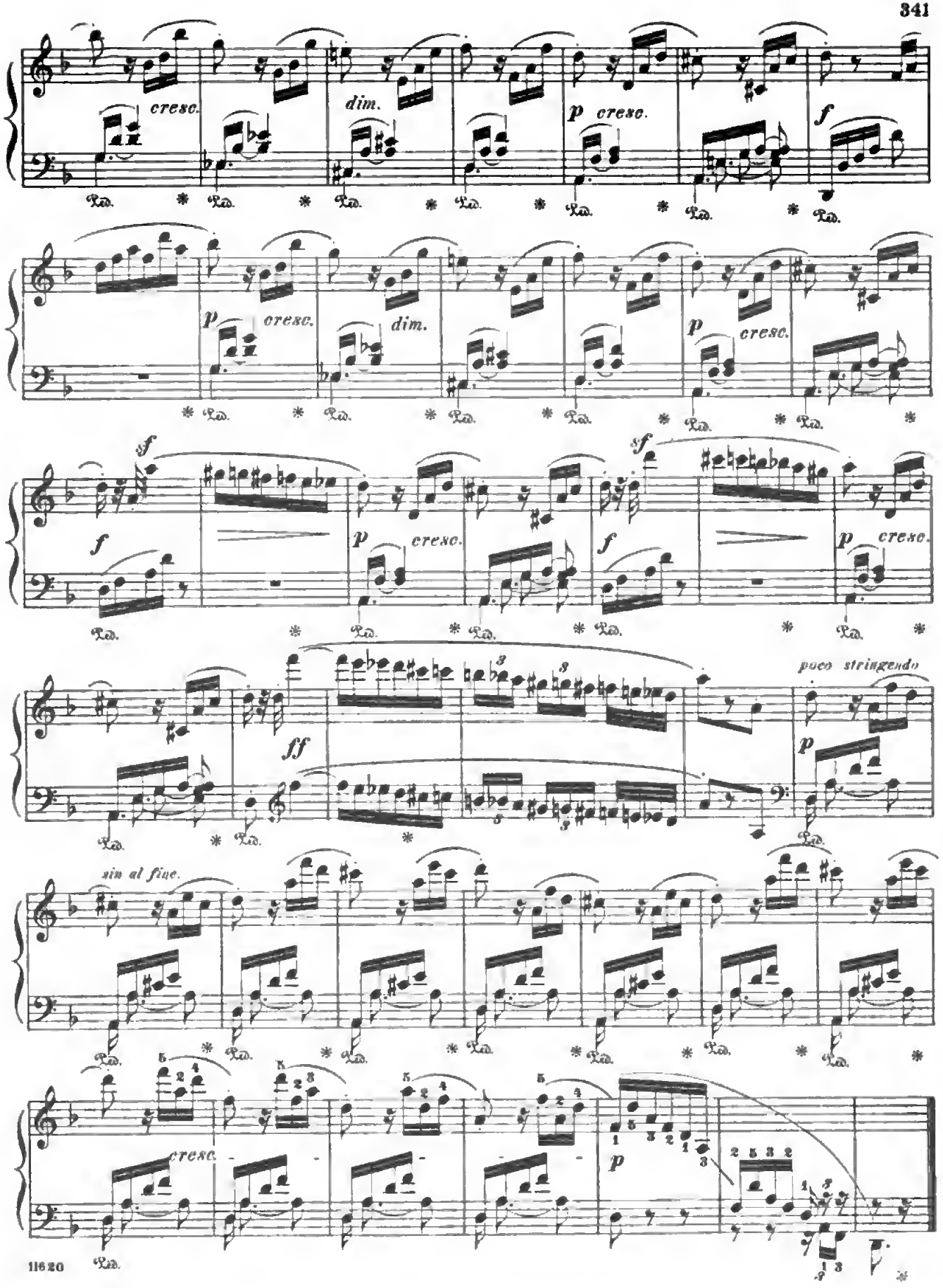
cresc.
dim.
p cresc.
f
p cresc.
dim.
p cresc.
sf
f
p cresc.
sf
f
p cresc.
ff
poco stringendo
p
sin al fine.
cresc.
p

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